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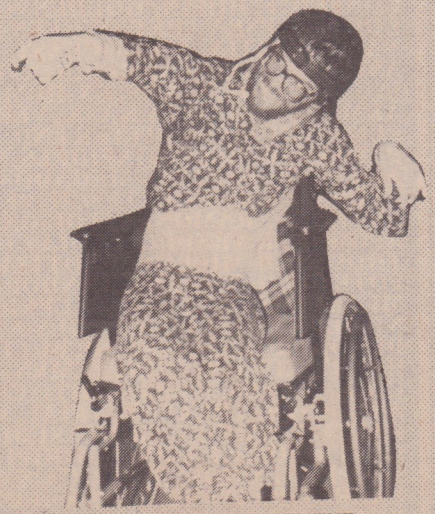

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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible—one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701

STEVE SPINALI

BIG BLACK-Heartbeat-45
BORN WITHOUT A FACE-Worship-EP
CCM-Into the Void-LP
IMPACT-Attraverso L'in Volnero-EP
LYDIA LUNCH-Hysteria-2LP
NOMADS-Hardware-LP
PAGANS-Dead End America-45
PERFECT DAZE-Bubblegum-12"
SPANKYS-12"/SPERMBIRDS-LP
SWINGING TEENS-Gidget's Bitchin' Beach Party-45
TALKING TO THE TOILETT-Nothing to Believe In-EP
TNT-Remember '77-TP

RUTH SCHWARTZ

BIG BLACK-Headache-12" & 7"
BOMB-To Elvis In Hell-LP
CAROLINER-Rear End Hernia-LP
CRUCIFUCKS-Wisconsin-LP
DEAD SILENCE-LP
THE EX-Too Many Cowboys-2LP
HARD-ONS-All Set To Go-45
JESUS CHRYSLER-EP
OFFSPRING-LP
PAGANS-45
SWINGIN' TEENS-45
V/A-Viva Umkhonto-LP
WHITE ZOMBIE-LP
V/A-Penis 5 August 11th-Trial

MARTIN SPROUSE

THE EX-Too Many Cowboys-2LP
CRUCIFUCKS-Wisconsin-LP
V/A-Trust Vinyl Comp-EP
TESCO VEE EXPERIENCE-45
PAGAN BABIES-EP
IMPACT-LP
FRANKFURTER-LP
PAGANS-45
SPERMBIRDS-LP
V/A-Lethal Noise 2-TP
BLATANT DISSENT-EP
BORN WITHOUT A FACE-EP
CRUCIAL YOUTH-TP
JESUS CHRYSLER-EP

TIM YOHANNAN

CRUCIFUCKS- Wisconsin-LP
V/A-Trust Vinyl Comp-EP
BLATANT DISSENT- Fist Comes Down-45
TESCO VEE EXPERIENCE-American In Me-45
VOMIT SPOTS-EP
FRANKFURTER-LP/IMPACT-LP
LEECHES-Urban Camouflage-12"
CYNICS-Blue Train Station-LP
PAGAN BABIES-EP
CCM-Into the Void-LP
JESUS CHRYSLER-EP
DEADLESS MUSS-860 Seconds Cooking-EP
LIP CREAM-9 Shocks Terror-LP
MFD- LP
SPANKS-12"

GLASER BROS

IMPACT-LP
CRAMPS-Rockin and Realin-LP
V/A-Stop Animal Abuse-LP
HARDONS All
BAD BEACH-LP
REPLACEMENTS-Please to Meet Me-LP
CANADA DRY-Island Lime Soda
MELVINS-Gluey Porch Treatments-LP
SPERMBIRDS-EP
TNT-Remember '77-TP
LAST OPTION-TP
GREEN RIVER-EP
ATTITUDE-TP and Live
PRIMITIVES-Really Stupid-12"
7 SECONDS-Live

DOGTOWNE

CRASHBOX-Finale-LP
EVERYTHING FALLS APART/CHALLENGER CREW-split LP
FLESHEATERS Greatest Hits-LP
GREEN RIVER-Dry as a Bone-EP
BIG BLACK-Heartache-7"/Headache-12"
SERVICE-George's Duty Free Goulash-LP
THE EX-Too Many Cowboys-2LP
LYDIA LUNCH-Hysteria-LP
FALL-Ghost in My House-EP
MY DAD IS DEAD-Peace, Love, and Murder-LP
PAGANS-Dead End America-45
FLOWERS OF DISCIPLINE-Chances-EP
P.E.D.-Xerox for Yugoslavia -EP
SPERMBIRDS-Something to Prove-LP
INDIREKT-Nacht and Nebel-EP

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DAVID HAYES

COCKSPARRER-LP
CRUCIAL YOUTHTP
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JESUS CHRYSLER-EP
NEUROSIS-Live
OPERATION IVY-Live
PAGAN BABIES-EP
RABID LASSIE-TP
LES SHERIFF-LP
SPECIAL FORCES-LP
TALKING TO THE TOILETT-EP
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V/A-TRUST COMP-EP
UNION-EP
U.T.I.-EP

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CRSU Montreal, Que call station
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 99.3FM Thur 11PM
WBSU Brockport, NY 89FM Tues 10PM

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WCNI New London, CT 91.1FM Sun 10PM
WKDU Philadelphia, PA 91.7FM call sta
WMEB Orono, ME 91.9FM Thur 10PM
WMUC College Park, MD 88FM Sun 9PM
WPSU Sch Haven, PA 89.7FM Fri 11PM
WMSE Milwaukee, WI 91.7FM Wed10PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
Radio Pomme Louviers, France101.1FM Fri 4:30PM
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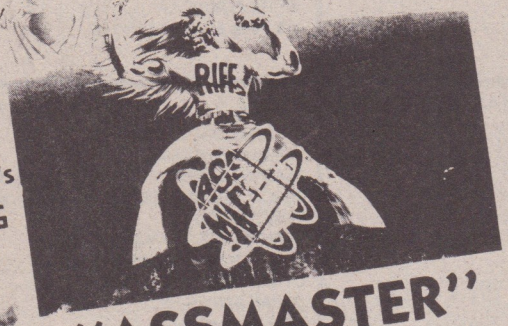

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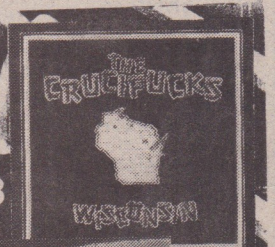

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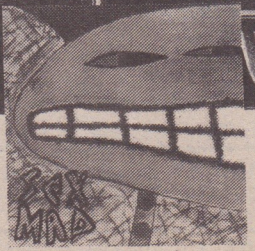

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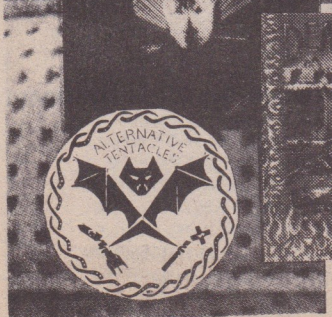
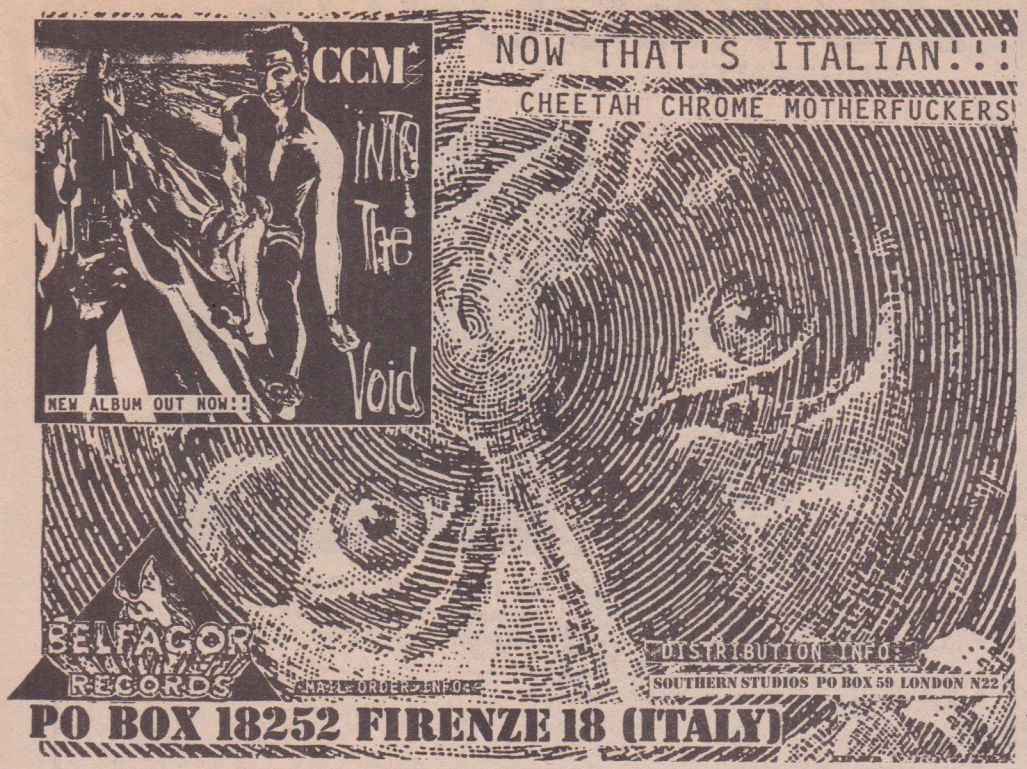


DEAD KENNEDYS
singles comp

Give Me Convenience Or Give Me Death LP
virus 57



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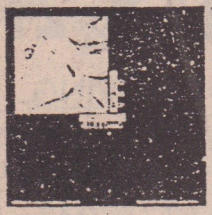

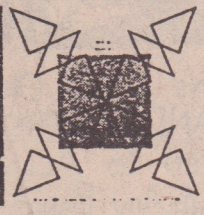

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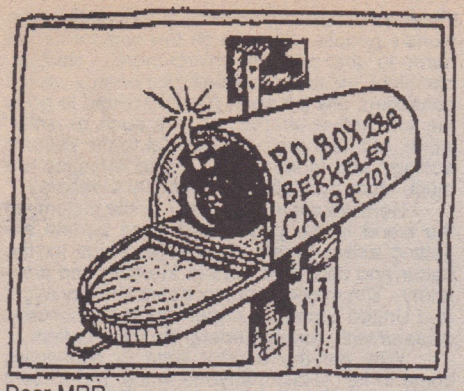

Dear MRR,

We received MRR #48 the other day and saw the letter about us from Graeme Price of 9 Years On zine. We were surprised, as this is the second letter critical of us (New Wave zine), the first being from SHERWOOD, with whom we have since improved communication.

We are not guilty if the international postal service is a big shit. Also, we loose money all the time by sending parcels and letters that never arrive. We did send Graeme that interview, but didn't know if he received it because we never heard back from him. Many people write us at one time, and then disappear. We haven't heard from Graeme in at least a year.

When we sent the CADAVRES interview to MRR, we did so because it was the best interview, and we then added some new information, believing that Graeme had already published it in his zine.

Excuse us for this problem, and we hope we can work together in the future. We are not rich, and we aren't interested in becoming #1. That's not our attitude, nor that of the CADAVRES. We, like you, work with many difficulties, little money, and if we do make mistakes, it's certainly not done to hurt your zine. Okay?
New Wave/Aline Richard/ BP6/ 75462 Paris cedex 10/ France

Dear Graeme,

In defense of the people at New Wave, based on my dealings with them, I've found them to be very helpful people, quite conscientious, and very much dedicated to furthering communication. I doubt very much that this whole mix-up was intentional or due to their negligence. Both they and you seem to be the kind of people that make this whole scene, and the efforts that go into it, worthwhile. Tim

Dear MRR and Gaz Dawson,

I just had to write in after reading a letter by a Gaz Dawson about being stuck in prison for no reason, in #48. It got me so pissed off that you served 3 months of hell for absolutely nohing, and that the pigs lied their heads off in court. I'm American and have been living in England for a few years now and thought that the police were more brutal and harsher over there. HA! It's just as bad here if not worse. I realized that after a recent gig. I was waiting for a bus and all of the sudden, there was this guy that I recognized from the gig haulin' ass down the sidestreet passed me. I thought, "What the Fuck," until I saw a pig (female) chasing him. She actually caught up to him and tripped him down. Another pig (male) started pushing the guy up against a brick wall a number of times. I turned my head for a sec. and back again, and the next thing I know, there's about 15-20 pigs throwing this guy all over the place, punching him and grabbing his bag. I couldn't believe it, that many cops for 1 person who was just standing there watching himself get thrown around. They each grabed a part of his body and chucked him into a van. To his luck, there was a police station right on the scene. Fucked up, huh?

I also faced a bunch of shit with the cops recently. I was stopped under suspicion in the middle of a subway station and asked around to a near alley. The pigs said, "We have reason to believe that you deal in drugs," I said, "What!" I don't deal but just happened to have a bit of dope on me. I was then taken to the nik (station). They were asking things like where's the rest, you're a pretty big dealer aren't you, and shit like that. They called my parents, searched the fuck out of my house, got me kicked out of my school which is hard to find here when you're American. But they literally tore up my room, even looking through MRR's for drugs. Why would I hide it from myself???

I didn't have any more but they ended taking away paraphanelia, knives (which were stiffs, unused, and I never got back). After all this shit, a few months later, all I got was a caution. It was a relief cause I had 3 charges against me but I went through all that hassle!!! Now, I'm in some shitty school with a bunch of dicks and a dress code.

Anyway, to anybody with these sort of problems; go down to the station (no, seriously) and get a Complaints Against the Police leaflet. Read and get revenge. If you're lucky, you might end up with a pig kissing your feet and saying "sorry". It must be a damn good feeling. Well, see ya, Scott/ London, England

Dear Maximum Rock n Roll —

I'm writing in response to the Arcata scene report by Mike Briggs. There are a few things I seem to disagree with Mr. Briggs on. He mentions shows at Toppers, and goes as far as to blame these supposed problems there on local band Mr. Bungle. He says they get paid too much, and the opening actts get nothing. He, being a promoter himself, should know that the bands don't decide who gets paid what. Also, he says door prices are usually four dollars, and sometimes five, and that the shows he puts on are never over four dollars usually three. The most I've ever paid to see Mr. Bungle at Toppers was $3.50, and I just paid five dollars to see a D.O.A. show put on by Mr. Briggs. He also wrote that he usually pays the out of town band that play for him $100, when I've heard that he paid D.O.A. as much as $1000.

Mr. Briggs, you have put on some great shows, and I thank you for that, but just because you are one of the pioneers of the local punk scene, it doesn't make you Pope. There is no need to stir up these little conflicts in our small, but developing, scene. Thank you for your time.
Darin Ball/ Eureka, California

Dear MRR,

Hello from Colorado. I'm writing in response to Michael Huber's letter about hardcore being redundant and boring in issue #47. First of all, I question this man's knowledge of hardcore music. He seems to think that hardcore is all punk music, wrong! Hardcore is one branch of the original "punk". So is Oi, Speedmetal, Thrash, Deathrock, and Punk (Sex Pistols style). Of course HC sounds a lot alike, it's the same style of music. Hardcore is not a rebellion against itself, as Michael said it should be in his letter, it's a rebellion against nations, against society, against a fucked up government, not a rebellion against HC. If Michael likes folk music so much, why is he so concerned with what's going on in the HC scene? Don't try to make the HC scene folk music! Stick to Judy Collins and don't expect us to sound like her. As you said in your letter "Hardcore might become diverse enough to be interesting again." punk is diverse. Compare Dead Silence to Christian Death, compare the 4 Skins to GASH, compare Bauhaus to the Toy Dolls! These bands are incredibly diverse! The sounds and the lyrics, even the dress! and last but not least, punk bands getting commercialized. Suicidal Tendencies and the Sex Pistols fucked up! These bands were capitalist sell-outs not punk bands! These bands are also two fuck ups out of thousands of cool, true punk bands. In every scene you're gonna have assholes who try to leach off of a good idea (not that these bands weren't good at first!) The thing that is most important is to not let these society leaches destroy the scene and make it commercial, reject them from the scene and let society know we are not gonna be thrown into the normal way of things no matter how hard society tries! Punk will never be completely commercialized! (And we all know if it is the government will become even more fascist.)

(Thanx Michael if you read this letter and don't get extremely angry and if you do, what are you doing in the punk scene? What about open-mindedness?) Goodbye. From an H.C., Sarah Retrograr/ POB 4147/ Boulder CO 80306

Dear MRR,

Tom Southard of Social Decay had some bands play in his basement (Psycho Sin, ?, Lethal Aggression, Social Decay, Suburban Uprise?). The police came after a pissed off neighbor called to complain about people pissing on the lawn (it was the back yard behind a skate ramp). The cops were looking for trouble, and when a scuffle arose with Lethal Aggression's

singer John Salt it all exploded. People were arrested or hit for saying "Stop you can't do that!" One girl was dragged by her hair to the police car, another girl had her camera taken & smashed & they came for mine saying it was a crime to photograph arrests. When I ran into the house they almost followed — later that night a girl, Nancy, went outside Tom's house and was arrested for "Disorderly Conduct". If anyone said "Why?" when they were arrested resisting arrest was added to their charges. Around 10 or 11 pm some friends & myself went to the jail to find out how to get our people out. Every question was met with the response "Go home, or you'll go to jail." I said to my friend Wendy when we started to leave, "this is like the USSR, they're acting like the KGB," then was nearly knocked down by a cop who said "You wanna play Russia asshole, huh? I'll give you Russia — the first one of you that stops for any reason will rot in jail." Someone stopped and chaos erupted again. We just flew out in different directions. The whole scene was totally crazy. It shouldn't have happened, and what's worse is it's only the beginning, first the Bayville show, now Island Hgts. Next - ?

Dear readers,

We are rock and roll muscisians, artists and public who in the last few months have found more than the usual difficulties we have always had to freely express what we do and feel. We are being discriminated against from the places we used to play. WHY????

During concerts, police actions are a permanent threat, from their presence around the area of the place, arrests, and inspections to the direct violence—that means policemen on stage stopping a gig or shooting a boy at the door of a theatre. The pleasure that should mean participating in a concert becomes fear of police and indignation for these terrible abuses.

We are sure that these facts are conditioning and keeping owners of venues under direct or indirect pressure; as a consequence they shut their door to us.

Cancelled dates, and abuses aren't new, but at least we have decided to make our situation known.

WHY WE, YOUNG PEOPLE ARE BEING WATCHED, PURSUED AND SHACKLED BY ALL THE BEFORE-MENTIONED MEANS TO FREE EXPRESSION????

Signed, Members of the independant Cooperative: BANDS: Cadaveres de Ninos, Sentimiento Incontrolable, Secuestro, Todos Tus Meurtos, Descontrol, Hollywood Nunca Apren-

dera, Daniel Melero, Traicien a la Patria, Conmocion Cerebral. Los Vaticanos, Comando Suicida, Exeroica, Declaraciones Diarias, Gomplot, Resuciten Indios, Instinto Animal, Massaacre Paalestina, La Forma , etc. Estado De Kalamindad Publika. ZINES: Quien sirve a la causa del kaos??, Rebelion Rock, Sublevacion, La Furia, 74 Metros, M co y Contracultura, Diarrea Mental, Resistencio, Vaselina, Etc. OTHERS: Jose Ingenieros Anarkist Library, Cine Club Jaen. ADDRESS: c/o Patricia/ Jose Marmol 1432/ C.P. 1255/ Buenos Aires/ Argentina

To Max. R. R.,

I've been reading your magazine since issue 9 and have come close to writing on a few occasions, but after reading Steven Wells column in Nº 48, and that great letter from the punk in Huddersfield, I couldn't hold off any longer.

In his column, Steven Wells raised some interesting points on which direction the punk scene should take - should it take the total alternative way, like 'squat' gigs, 'grass roots' communication, etc. and completely by-pass the mainstream media, at the risk of being "Ghettoized", or should it use everything available to get the message across, with the chance of mass popularity, big record companies and businessmen.

The first option of an alternative movement has been tried here by CRASS, the APOSTLES, FLUX, CONFLICT & a lot of others, and it has had an effect on people, but not a big enough effect. The reason — people in this country have got more problems on their plates than going out and planning for 2 years to raid a laboratory to save 2 rats! They're worrying about making ends meet, where they can live after being crammed in a bed and breakfast for a few months, etc. It is time for the punk bands and scene to take a long hard look at the situation, and realize (hopefully!!) that we have to involve ourselves in local struggles, and re-establish the punk movement as a street movement, and influence people with our ideas by talking to them in the street, at work, school etc. Otherwise we'll just be retreating further into the anarcho punk ghetto that surrounds us now, by singing & talking about things that don't relate to ordinary people. Of course, I'm not saying that vegetarian or animal rights is a bad thing (I'm a vegetarian), it's a great, valid idea, but it isn't the be all and end all of discussion topics, — nor is it nuclear war.

This idea of supporting local struggles was gonna be done a few years back by the 4 SKINS, but it didn't materialise.

The second option is a great idea, but many bands who have tried it have lost their bottle and their ideals at the expense of business and money.

I personally think it's worth another try, as the time is definitely right for punk to smash its way back into the charts again — the conditions are right — the charts, both major & indie, are full of pretentious shit, and the social conditions are worse. Everywhere, people are looking for something different and for answers and some hope. I'm not sure, but I think CONFLICT have come to a similar conclusion; they have been playing huge venues and making the gig itself an event with stalls & videos. They are also making their music more "presentable" as was evident on their last album. We'll just have to see whether they emerge totally from the anarcho-ghetto and tackle some issues in a more practical way.

The things I disagree with Steven Wells is his approach to one or two aspects of politics. First of all, he says that the Anti-Nazi league smashed the National Front off the streets in the late 70's — this is a load of bollox to anyone who went through the A.N.L. days. The A.N.L. was a typical leftie device to get people to vote Labour and supposedly end racism. The A.N.L., the Socialist Workers Party and all the other political parties have never physically opposed the NF or racism, they are always the first to run in the other direction — or get involved for the sole purpose of recruiting members, and thus bleed the movement dry with their boredom and total detachment from reality. The people who have attacked the NF, were local blacks and whites, including a load of punks (in Lewisham 1977), or these days it's Red Action (who the S.W.P. expelled for physically ocnfronting nazis) or Class War and other anarchists, including and assortment of anti-anzi punks & skins. I've bveen on loads of anti-NF marches, and when it gets attacked it's always the same ones who stand and fight, whilst the political parites run for their lives, or hide at the back selling papers whilst a major ruck is taking place. This same situation has existed at every major strike, and subsequent battle with the police from the miners strike, to the printworkers at wWapping, strike. I agree with Steven when he says we've got to support these struggles to play a true role in change, but that role has got to go further than fund-raising, it's got to be a physical presence on the picket lines, etc.

As for his chirp about the "International Socialists" (S.W.P.) — just another political party who want to lead and rule the people. If he really knew anything about revolution, he'd have read Unkown Revolution by Voline, and learned about Worker Councils; and then he'd have torn up every copy of Socialist Worker and burnt his picture of "Leader Cliff".

The truth of the matter is that people are never led to revolution, they make it themselves — it's the political parties who hi-jack the revolution, and try to ride to power on the backs of the people — just like in Russia 1917, and in France1968, where a potentially revolutionary situation was sabotaged by Communists who transformed it into a mere wage claim. (Read Obsolete Communism by Cohn Bendit.) Those people who mistrust Communists are quite right; they are, in some ways, as big an enemy of the people as Nazis — who wants to work and nothing else and be nothing but a wage slave as in Russia, and have no control over your life — not fucken me!!!

I'd also like to say that I really enjoyed reading that letter from the punk in Huddersfield who got sent down for a 'spell.' It was a brilliant letter and showed that he had the sus to know who our enemies are — the rich bastards, the cops and the entire system. I found his letter very inspirational — the thought of punks and skinheads together, the way it should be. Alienating the skins does nothing but drive them straight into the hands of the nazis. Thankfully, we're starting to see the beginning of punks & skins together again, with OI POLLOI calling for unity (around the right ideas) and SHAM 69 reforming and wanting to say something. Skins are deserting the fascist groups in droves.

I don't claim to have all the answers, but I do know that we've got to realize who the real enemy is, organize against them, and very importantly, have a laugh at the same time. Thanks for this chance to air my views.
Pete Davis/ Peckham/ London 1987

Letter to the Editor:
FREEDOM, DESTRUCTION, OR SLAVERY

There is this thing called a collaboration. This collaboration is to ever repeat a pattern of dominance over the majority of other people of Earth. The individuals involved in dominating the world's resources and population go to any extreme and danger to do so. They are mostly unknown and pull the "strings" on the world scene from their hiding places. These few hundred or thousand people own the majority of the world's profits and resources and use all methods of repression to increase their control over the majority to further their "success". These methods range from propaganda to military force to money to everything in their grasp. These power usurpers are generally obsessed with the notion that there is not enough to go around in the world for everyone and that the only way to get enough for themselves is by exploiting others. This is now an outdated mode of thinking. The genius scientist Buckminster Fuller observed that with the technological level Earth had attained by 1970, all of humanity was capable of living at a level of wealth and well-beinq equivalent to a current millionaire. That is all of humanity! But to do so, of course we need to reverse the process of the best technological and physical resources pouring into the weaponry foundation and put them into bettering alternative energy sources and into the ways of feeding, sheltering, and clothing the world's people. We can do this without further harm to the planet's environment. Nuclear, chemical, oil, and other pollutant energy source controllers are too short (profit) sighted to go to the alternative energy sources such as solar, wind), etc. that are non- harmful to the planet's ecology and inhabitants. These energies are much more profitable for humanity's welfare.

Here we are in May, 1987 — the majority of the world is pro peace and more people are getting active (again) to change things for the better and take their right to freedom and prosperity. The major world economic/military might (the United States) is under threat of economic disaster with, empty Federal Reserve coffers.

Why did the current state of economics come to be? Hasn't anyone in the government the brains and ability to prevent such a thing? Of course! The "domination" individuals have sucked all the taxes away from the people and put the nation $2 trillion in debt and they have expected and planned the economic demise of the United States. Why? Because first of all, they have gotten major amounts of money to fortify and garnish themselves with and more importantly when the State system collapses, they would implement something similar to martial law (using the threat of resulting disorder to justify it) and at their wishes usher in a much broader/ stricter form of slavery upon our country and the world.

However, when things do fall apart, the exploiters are in for a surprise. Already, teachers of all scope (political, spiritual, etc.) are further awakening Earthlings to what is going on and educating them in how to take actions to assert and insure their personal freedom to be. This awareness and action is beginning to exponentially increase. Please take part in freeing yourselves and awakening others. It is time, for the world is at a crucial and dynamic place. We have for the first time in known history the capability of all living prosperously, intelligently, and in total unity (with our ability to communicate and travel rapidly world wide). We conversely are now able for the first time in known history to annihilate all life in minutes. The choice is truly ours. That is why I am calling on all individuals to decide what they really want: life or death.

Earth is more tightly knit than ever before. It is not us and them anymore in a realistic sense. We are all connected in some way, pollution, resources, money, communications, and of course the global destruction threat. Most people are for a world without war, hunger, or depravation. Thus , this majority definitely has the ability to make such a world a reality.

Ready yourselves for the times now upon us. Do what you need. Do you need to be alone for a while? Will you start educating us on important facts? Will you be a leader? Options are entirely up to you. You have the right of individual freedom.

What I am saying is this: we are all now threatened with slavery and destruction. You can eliminate those threats. Or you can let either of them happen. I am requesting that you open your eyes to what is going on and what you want. I am requesting that you motivate for a free world. I do so with great compassion and love for humans and all life. I also do so with a note of urgency.
Sincerely,
Robert Mo Harry/ 375 S. 4Oth Street/ Boulder, CO 80303

Dear MRR-readers,

I'd like to tell you a story that happened in real life, 'cause I hope it will make you think. There was a 25-year old guy in Belgium, a little country in Western Europe, who had just finished his studies at university, and now was a doctor. As there were already more than enough doctors in his rich and wealthy country, he decided he would go abroad, where he could be of much more use. He decided to go to a poor and underdeveloped country, where the few doctors only work for the rich in order to make lots of bucks. And he picked out El Salvador as the land of his choice.

In this tiny little country in Central-America,

he choose to work in a rural area of 30,000-people where there wasn't even one doctor or nurse. The peasants in that region had decided to stand up against the cruel and oppressing power of the army and the wealthy landowners. They had chosen to fight for their right to work on the land that was theirs. So all doctors got scared, and left that area for richer and safer places. But that one Belgian doctor decided that this was the place where his help would be of utmost importance. So he worked incredibly hard to cure those ill and often starving people. He operated on guerillas who got injured by the Salvadorian army. He operated on lots of peasants and their families, who where hit by the blind bombardments of the army, who strike anyone and anything they get in sight. He taught the Salvadorian people about the basic principles of medicine and surgery. He educated nurses to assist him.

After working there for 2 years, he decided he wouldn't go back to Belgium as he had planned, because the Salvadorian people just couldn't miss him. He made up his mind, and chose to assist these people as long as their fight for a better and just life would continue. Even if that would take a whole lifetime. He missed Belgium, his family and his friends, but felt it was his duty to support the cause of the Salvadorian people in their fight against oppression. So, he went on working hard and saving people's lives, and really became part of these poor Salvadorian families.

But nice stories don't last long. After four-and-a-half years in El Salvador, he got killed by a mortar of the army, while he was sleeping under a tree. The Salvadorian people had lost a good and beloved doctor, but thanks to his efforts, other people were now ready to take over his task. And that's the end of my story.

Some of you will probably think: So what? What's so special about this ? It happens all the time. And he chose to live that risky kind of life, so why bother that he died. It certainly bothers me, because he was my brother, and I really loved him, and I have an awful lot of respect for his choice to give his life for those people. But I think it should also bother YOU.

El Salvador is one of the few countries where almost the entire population has stood up against the ruling class, to defend their own rights. And it's not a few commies who're playing guerilla, like some media would like us to believe. It's a guerilla of local men and women, who just got sick and tired of being shoved around, and who have the massive support of their people. That's why they are still fighting on after all those years, despite the heavy bombardments and other cruelties committed against the citizens by the army and right-wing militia's. And this guerilla is getting stronger and stronger.

In fact, the only reason why this guerilla still hasn't been able yet to overthrow the ruling elite is that the US is pumping millions of dollars into the Salvadorian army. If the US would stop its massive support, it wouldn't take long before El Salvador would follow the example set by Nicaragua. But the US can't afford yet another country stopping the US robbing all the goods of their soil. The US can't afford yet another country defending the rights of their own people, and not the rights of American big business (like Noam Chomsky describes so well in the October '86 issue of MRR).

But the time could come when sending massive financial and military aid to El Salvador just isn't going to be enough to stop the Salvadorian people. And then the US will have only one choice left to impose their will: to send American troops to El Salvador, where those troops will face the impossible task of stopping a whole people in resurrection. Sounds familiar, doesn't it? It would be Vietnam all over again indeed.

So the future of El Salvador depends on which role the US wants to play over there. And this is where all you American MRR readers can come in. I'm not asking you to go to El Salvador and support the people there. I know that takes an awful amount of courage, determination and self-defiance, and I am willing to admit that I also don't have the guts to go there. But you can give your financial and moral support to people who do go there, you can join organizations who protest against the US intervention in Central America (CISPES and others), you can inform yourself about what'S going on in El Salvador, you can talk about it to other people, and so on. Because it's the ignorance and apathy of a big majority of the American people about US policy in El Salvador that gets Salvadorian people killed every day. No, I'm not accusing you, I'm just asking you to join the fight against American repression of the poor Salvadorian peasants. You should decide for yourself if and how you want to play your little role in the struggle of these people. I just feel that if enough of you readers want to give a hand, then perhaps my brother will not have died in vain.
Felix/ Geldenaakse Vest 52/ 3000 Leuven/ Belgium

Dear Tim,

Some feedback on your column in May '87 MRR.

Both Anarchists and Right-Wingers attack Communists and Communism, but for very different reasons. Basically, there are two super powers (The U.S. and the USSR) fighting for world hegemony today. The Right-Winger is against Communism because it is competition- it is a threat to Capitalism's dominance of the world. Communism also sells better in the Third World because under socialism, there is usually full employment, free education and health care, and housing for all. Also, the Soviet Union has often supported the "right" causes versus the baddies (Israel, South Africa, etc.) that the U.S. supports. To combat this, the Right-Winger creates a climate of anti-communism, by exploiting communism's weaknesses and errors, and then adding some outright lies and distortions. Thus, there are many people (especially in the U.S., where it is very important for Capitalism's survival for people to be anti- communist) who buy the Right-Wing line (as provided by the media) and view life in Communist countries as being grey, dreary, harsh, enslaved, etc. and Communists them- selves as being frothing-at-the-mouth monsters. Subsequently, people in the U.S. who are, or who are thought to be, Communist or leftist sympathizers (even if they are not pro-Soviet) are often "red-baited," that is, they are discriminated against or persecuted for their political beliefs. They are thought to be traitors or worse. The worst example of this was the McCarthy Era in the 50's when people were fired (some driven to suicide) by the red-baiters.

It is not fair to accuse Anarchists of "red-baiting," because we are anti-communist for entirely different reasons than the Right- Wingers. We view both Capitalism and Communism as government by an omni-potent state — run by a few for the good of a few. Capitalism is allegedly a "democracy" (rule by the people), where "your" representatives decide "your " best interests in Congress. In reality, it is oligocracy (rule by a cliché, the ruling elite — the leaders of the corporations, the government, and the military) and they make decisions which benefit themselves, their patrons, and friends. Communism is allegedly a "dictatorship of the proletariat," where the Central committee of the Party makes decisions "in the best interests" of the working class. Supposedly, the role of the Party will eventually fade away, but a quick look at the Soviet Union suggests that the Party there is in no hurry to asquiesce its power to the masses. The decisions that are made benefit the State, the Party, and their friends and families.

The two systems really aren't much different, are they? The power lies in the hands of a few. As they say, power corrupts and abolute power corrupts absolutely.

Anarchists don't believe governments or States work or benefit the majority of the people. Anarchists believe decisions regarding a community's future should be made by consensus (by the agreement of all affected parties) on an extremely local level — a truly democratic situation. When decisions are made in this manner, the possiblity of corruption, myopia, and exploitation decreases dramatically.

Anarchists have tried to work with communist forces to topple capitalist dictatorship — often with disastrous results. The most startling example of this was during the Spanish Civil War, where Republican and Stalinist (pro-Soviet) forces turned back from the Front, where they were fighting Franco and his Fascist Falangist army, in order to crush the Anarchist and Left Communist (Trotsy- influenced) forces in Barcelona — an event that may have cost the anti-fascists the war. The Stalinists maintained, as they had at Kronstadt, that anything to the Left (more progressive) than the Party line was "counter- revolutionary." In short, Anarchists and Communists cannot ultimately work together because they are opposites — Communists believe in the slavery of the omnipotent State (as do Capitalists) and Anarchists believe in the freedom of a stateless democratic society.

That brings us around to No Business As Usual (herein NBAU) and the Revolutionary Communist Party (herein RCP), both of which I am intimately acquainted with from working with them in Berkeley during 85-86 anti-apartheid protests. I have also had contact with their people in other cities, and have talked to friends who have dealt with them extensively elsewhere.

First, some history. The RCP was founded in the Bay Area by some people who had worked in the anti-Vietnam War movement. They were some of the most hard-core by-the-book dogmatic doctrinaire communists in the movement. Some people give these rhetorical eggheads more than their fair share of credit/ blame for splitting up the movement. The RCP basically follows a Stalinist-Maoist line of thought. It centers aroung the writings of an austere and rather enigmatic character named Bob Avakian (known to detractors as "Chairman Baba") currently in cozy self-imposed "exile" in Paris. In my opinion, the RCP is rather like a religion or a cult ("left-wing Moonies," some have said), for once you join (or, more accurately, are accepted by) the Party, it is your whole life. You will ofter see RCPers at demonstrations, red-faced from arguing with people, but instead of their own thoughts, they are quoting Lenin or Mao or Baba, much like a religious fanatic quotes the Bible. Their way is THE way and that's that. They have these slogans which sound as if they are translated directly from Chinese, such as; "Unleash the fury of women as a mighty force for the Revolution!!!" If you have been to a demonstration in a major city recently, you have probably been pestered by one of their people to buy the latest copy of their paper, "The Revolutionary Worker" which "exposes" the latest plans of the "imperialist dogs" to "launch WWIII,"etc. etc. Or maybe, you've just seen some graffiti. They also have some unusual beliefs for an allegedly progressive group, the most obnoxious being that being gay (according to their Constitution) is wrong and that homosexuality must be "eliminated and reformed" (Shades of Hitler, Falwell?). Their Constitution also states that whenever there's something happening politically (like anti- apartheid demos or NBAU), the Party should join the movement and try to take leadership positions. This process is called co option, which also explains why they adopt "punk" and "blood" fashions and some of the rhetoric and tactics are borrowed from Anarchists. Their youth group, the RCYB (Revolutionary Communist Youth Brigade) even has an official uniform- black RCYB T-shirt, black pants, sneakers, leather jacket, black sunglasses, with optional black baret (for that urban guerrilla look). Their youth group has a very high turn-over rate, with many kids joining for the sense of security in belonging to a gand and "for something to do," but get fed up with the anti-individualism and Party-is-all philosophy.

It is the notion of co option that lies behind the takeover of NBAU. NBAU was to be a coalition of Anarchists, punks, and Left Communists who learned from their experiences in San Francisco and Dallas in 1984 (at the Democratic and Republican Coventions) that War Chest Tours, highly mobile, spontaneous tours of government, corporate, and military offices, complete with "die-ins", etc.) were more effective and more fun than the same old boring Liberal sign carrying on-their-knees protests of the 70's. A big protest, modelled somewhat in London's Stop the City

demo and Germany's Kaos Day, was scheduled for April 25, 1985, in dozens of U.S. cities.

A friend of mine went to an early coordinating meeting in NYC. by that point, the RCP had taken over leadership positions and the main office as well. They had lots of money and people and had already prepared lists of demands, statements, and slogans. They were firmly entrenched and fought off any attempt to change anything.

Another friend decided to work with them anyway. "At least they're doing something," he said. But by the end of his experience, he became totally disillusioned with the Party and their constant manipulations. The Anarchists did try to struggle for their beliefs, but were out- voted and out-monied and-out-maneuvered every step of the way. Eventually, most Anarchists dropped out to move onto other projects.

NBAU has had various protests since them, focusing on WWIII and Star Wars (in the Bay Area, they have had protests at Lockheed). The benefit at the warehouse was for some of the people arrested at Lockheed. I'm glad those people protested and I hope thay are acquitted, but I cannot financially support them. NBAU is the RCP. The RCP is the NBAU. To give money to the NBAU is to support the RCP and their politics, something I cannot do. That is why myself, and many other people, did not go to the benefit. Besides, the Party is very wealthy — why don't they spend money to defend their own people?

In closing, I will say that I believe it is wrong to support the RCP/NBAU in any way (I realize NBAU is not totally RCP. They like to have a few token Anarchists around to bolster credibility. But it can be factually proven that the main office, the main groups, the statements, and slogans are controlled entirely by the Party). If the RCP would ever come to power, gays, Anarchists, and others would have a lot to worry about as the Party attempted to "reform and eliminate" them. Fortunately, the RCP is so extreme and so incompetent, that this will never come to pass. Michael Donnelly/ 1326 Fell St./ San Francisco, CA 94117

Dear Michael,

Glad you wrote in and I respect your feelings. While I agree with your analysis of the RCP, I find your outlook on communism vs anarchism to be pretty idealistic but removed from the realm of practical application. I think that a world of "anarchy", in the responsible sense, would be great. But we're not there, and may never be. Meanwhile, I find that socialism is a necessary transition towards a more peaceful world, one where the redistribution of wealth and resources is a prerequisite to the ebbing of international conflicts. In a world dominated by capitalism, states that have "socialist" revolutions are usually backed into corners by the so-called "free world", to a point where they have to develop a much more authoritarian internal structure to fend off destabilization, never mind outright invasion. You probably know as well as I of this reality, and also of the theory that true international communism cannot be achieved until 1) the industrialized nations develop socialist power, and 2) until the whole world is fairly well down the path towards socialism. To slough off today's version of "communism" as what communism can be is just like sloughing off anarchy for the absurd definitions placed on it by those who fear crime running rampant.

In any case, I do think that communists, socialists and anarchists do have a very common outlook, and can indeed work together. It's necessary to constantly avoid the extremists like the RCP, as well as certain "evangelical" anarchists. Inflexability and inhuman tactics are found in all realms of politics. Tim

Dear MRR,

This letter is written mainly as a thanks to C.C.M. for their 2 recent shows in South Wales and for being great people to meet and deal with.

I want to thank them through your pages as they seem to have no present address where they can be contacted.

A few of us who promote under the tag of "Scum City Surfers" organised a show for C.C.M. which turned out to be a great night except that only about 80 people came through the door. But it was the usual good crowd of people.

Cheetah Chrome played fast & furious putting heart and soul into every number and converted at least one speedmetal fan.

A couple of days later C.C.M. played another great set in Swansea where unfortunately the atmosphere was spoiled by a bunch of mindless skins intent on making sure nobody had a good time on the dance floor. C.C.M. carried on regardless as did the other bands that night and I hope they visit our part of the world again.

If any bands coming to the U.K. want a gig for the door money minus the hire of the P.A. then please write.

I would also like a reliable person to swap U.K. records and flyers with for U.S. records and flyers — I have a records wants list if anyone is interested.

To MRR keep up the good work — we need you, and thanks for the space.

Nick/ Scum City Surfers/ 120 Christchurch Road/ Newport, Gwent/ NP9 7SJ South Wales/ UK

Dear Maximum Rock'n'Roll,

I would like to address this letter to DISINFECT, LAST STAND, and George Tabb (of the FALSE PROPHETS).

First, I would like to apologize to Disinfect and Last Stand for what happened to them at my show.

On April 25th, I promoted a show in Oshkosh, WI, with Last Stand, Disinfect, and three local bands. The show was a disaster. First of all, no one would help out, and I ended up doing eveything by myself. Though I tried my very best, only an estimated 100 people showed up. One of the local bands, Tomi Gun (a metal band) were the major source of the calamity. They played for an hour more than their alloted time, , let many of their friends in free, and hassled me unnecessarily. To top this all off, they stole $200 from the show's earnings. That left no money to pay the two most deserving bands, Disinfect, and Last Stand.

I was very upset by this, and wanted to do everything I could to make it up to them. Sadly, I found no alternatives.

Disinfect were very understanding, even though they had driven six hours, one way, just to do this show. They assured me it was not my fault, and that the money was not important to them. Though, I think they deserve it very much.

I was also told that Last Stand understood the situation, but their manager called me the next day, nearly demanding the money from me.

As for George, I'd like to thank you specially for the talk we had on the phone. You straightened me out, brought back my self- esteem, and made me realize that friendship is more important than money. You also maade me realize that it wasn't just my show. Shows get fucked up all the time, and I shouldn't give up this easily. Thanks a lot George, I love you, and am looking forward to seeing you, and doing your show this summer.

Once again, I would like to apologize to Disinfect and Last Stand. I'd like to thank Disinfect for being so understanding, and staying with me in my time of need. I love you guys for it.

And I'd like to tell everyone out there that if you want a great, appreciative band to play in your town, call or write to: Disinfect c/o Norman Bates/ 127 Abbot Hall/ Michigan State Univ/ East Lansing, MI 48825 (517) 355-6257.

Thanks a lot, I love you all. —Ashley Reese

To All Zine Editors,

Hi this is Dave from Intense zine. We here at Intense would like to get your zine into Toronto and ours into your area, so we could both benefit from the distribution. Zines would be traded according to cover price (ours goes for a buck) and a trade could consist from 10 to 20 zines. That way we could both make our money back selling each others zines and a trade that size won't be too hard on the wallet for postage. All those interested please send a copy of you zine and I'll do the same, after that we can work something out. Only HC zines please, thanx a lot and hope to hear from you soon!

Intense c/o Dave Petretic/ 4100 Lawrence Ave. East/ Apt. 310/ West-Hill, Ont./ M1E 2R9 Canada

MRR,

You know not an issue of MRR goes by without at least a few people contributing their opinions as to why punk rock is going by the wayside. Well, I've yet to read about all the bullshit distributors who don't pay their accounts, as a possible reason (amongst many) for the demise of hardcore. Perhaps, these distributors aren't so dumb after all — I mean where else could you go to get a "loan" for 60, 90, even 120 days, interest free!! And on top of that, they can invest that "loan" (by selling the records we sent 'em) and make a profit from it (off us). I guess I'm just in the wrong business. The alternative distribution network isn't lookin' too cool either — I wrote Bob Durkee about 2 1/2 months ago, concerning his alternative distribution proposal, and have yet to hear from him. Oh well...

And to end this cheerie letter on a humorous note, I just heard a rumor being spread by someone at Combat Core/Hardcore Management whos telling New York area bands that New Beginning Records has broken up! So, if you were thinking of being on their label, you better think again — perhaps, think about being on Combat Core. I didn't know that us doing the Crippled Youth and Underdog EP's took that much potential revenue out of Combat/ Important's pockets — don't tell me that little ol' us is a threat to the majors... my day has been made. So long —

Mike/ New Beginning Records/ PO Box 4461/ Davis, CA 95616

Hi folks,

I play in a H.C. band called I DENY and in issue #45 you reviewed our debut EP, but you made a little fault: you forgot to put the address of the record and the price of it, so who wanna receive the record must write me to this address: Gianluca Tricarico/ Viale Giorgione 46/ 36100 Vicenza/ Italy. The EP costs $3 p.p. for Europe; $5 p.p. for U.S.A., S. America, Australia, etc.

Now here in Vicenza we're starting a H.C./ Thrash 'zine, and we need help from everyone; so bands write me, send photos, lyrics, flyers and soon; we need also scene reports from everywhere: so dudes stand up from your apathy, we're waiting your contribute, and we will be very grateful to you!! That's all for now thanks, for your support and take in care. Ciao, Freddy.

P.S. I'm interested too, to trade tapes of Italian bands, with others from every side of the world!! (same address as above)

Dear MRR,

I am writing about the review of the Fight Back comp EP in your last issue. I used to play drums for one of the bands on the EP — SILENT COMMUNITY. I'd just like to tell you about Steve (Endangered Muzik) who asked us to do the EP. He's a rippoff and I'd like to warn other bands about him. I know he doesn't ripp everyone off but I'm sure he's pissed other bands about like ourselves.

He first asked us if we'd put a track on the EP for £150 we'd get 200 copies of the EP which sell for £1.10. So as a band with not much experience in these matters at the time we rushed into the studios and recorded a terrible mix of our song Johnny Boy. We sent him the master tape plus the £150. I'm not quite sure how long it took to come out but it was about 2-1/2 years. I wrote to him a lot in this time as other bands were coming out on the same label. He just kept telling me about a delay and loads of other shit excuses. He then eventually sent me a test pressing but by this time the band had got so disillusioned with things we split up.

I rang Steve again and asked if we could put a better version of the song on as it was so long ago that we did the original recording we thought it was shit. He said that for another £77 we could. But we couldn't afford that so we left it. Soon after I received the 200 copies of the EP. About 50 had no labels or covers. We also didn't get our master

tape back. Other bands please watch out for people like this who will ripp you off and piss you about. If anybody's interested in buying the EP, instead of paying £1.10 for it you can write to me — and for 80p. I'll be glad to send you a copy. Cheers. Mott, ex- Silent Community/ 185 Argie Avenue/ Burley/ Leeds L54 2TY England.

Dear MRR,

People are always saying we must unite. If one were to take a good look at the punk scene, as compared to other forms of music, commercial or otherwise, and other movements, you would notice that our scene is very much united. Through zines such as MRR, Flipside and countless others we can contact thousands of people all over the world. People who have the same interests and the same general goal, that being change. If it weren't for our global unity bands would not be able to tour (how many bar bands from Italy have you seen or even heard of recently?)

So the problem does not lie with the unity, but with our inability to utilise what we have to reach our goals. It's our apathy that holds us back; we would be much more effective if we used our available resources for constructive purposes. Maybe you're an artist, a musician, or a poet, everybody can do something if they are willing to try. Do you honestly need all your money? Do you use your surplus for your own wants? Or are you willing to put some of it towards positive uses? I know we all have time we could give.

Our communication network needs to be developed, this will enable our ideas to be communicated more effectively, and we can stop our own mistakes from being made elsewhere.

Anyway I've made my point, on to other business. If there are any bands or anyone who publishes tapes who would like distribution in Canada or North America please contact me. I have good equipment for copying tapes. this would make for more effective distribution. I will also sell zines here.

To all bands, touring Canada can be worthwhile, there are lots of cool people up here. Anyone wishing to play in Regina should contact me at (306) 359-7598 or Peter Fell (306) 695-3647, we do our shows together. Guarantees aren't high but it's a stop halfway through a 14 hour drive.

Well that's all for now, please take the time to write.
Trever Shaw/ 30 Rosewood Pl/ Regina, Saskatchewan/ Canada S45 5N5

MRR:

This is Var from No Idea in Gainesville, FL. In the Gainesville scene report you mistyped our address. It should read: 3925 S.W. 3rd Ave/ Gainesville, FL 32607. Thanx, Var (editor, etc.)

Dearest Max -

This is an update on my letter in MRR #47 which sung the praises of the Half Moon Café in Albany NY. Unfortunately, the Half Moon has since closed due to a myriad of maladies. Its new owners are not receptive toward HC shows.

I have recently made an arrangement with the owners of an alternative rock club in Albany called QEZ. I can put on all-age shows on weekends by giving them a door percentage & like before, all else goes to the bands. I have openings for out of town bands on July 4 and throughout August.

If interested call (518) 482-8471 or write me at 444 Morris St/ Albany NY 12208. A rebel with too many causes, Jeff Wengrofsky

ATTENTION TOURING BANDS!!!

We are looking for two foreign bands to headline a concert in the beginning or middle of September (a Friday or Saturday). Anything in the punk/hardcore/crossover mold is appreciated so why not give it a try. We need to know your demands concerning money, equipment, etc. We have P.A. system! Besides you must be able to send some promotional material for flyers, papers etc. but you don't have to send this now. Just drop us a line and inform us about tour dates. If you don't mind this will be your only Swedish show. Unfortunately we are not in a position to arrange any more Swedish concerts for you as the Swedish network concerning tours is hardly existing. That's true reality! Sorry to the bands that have been in contact with us. At the moment we are not able to help you with full tours. Anyway if this sounds interesting write us at: Uproar/ Ringvägen 11/ 773 00 Fagersta/ Sweden.....

P.S. I recently changed address and lost some letters/ addresses into the evil disorder of my cellar. Therefore I gotta take the opportunity to tell people that I owe records/ stuff to write. As for instance the people who put out the Hardcore Ljubljana album.... DS.

High all you crusty readers.

First let me tell you a story, this is no fairy tale. OK. I play guitar in a band called DEFORMED. We released a 7" record nearly 2 years ago now, we didn't have a proper dist deal, so when we got letters from small independent dist labels we were very glad of their help. Yet nearly 2 years later we haven't received our money for the sale of the records. After many letters to these people we still didn't hear from them. So a month ago I wrote to Tim (MRR) and he sent photocopies of my letter to these people, I promptly heard from most of them, some sent the cash, some said they already had, some said they didn't keep records of money transactions which I think is stupid, in all it was about £150 owing to us which is a lot when you still owe money ourselves. I still haven't heard from some dist involved and I hope other bands don't have the problems we had. In a world of hate, war, torture, it is one of the things of the punk way of life, to trust each other, even if we live in different parts of the world. We are outcasts to most people so let's not rip each other off, we have to stick toether and help those in a worse position than ourselves. So, those of you who stil owe us cash send it, I ain't mentioned names this time in the small hope they will write to me to sort this problem out. Also I got some nasty letters about all this, but what's in a few nasty letters when honesty is at stake here. If anyone has had probelms like this or with buying stuff let me know. We can fight back.
Dave/ 20 Keble Grove/ Leigh Lancs/ WN7 5LQ England

Dear MRR,

Your interview with Flipside was very interesting, and I know they do a lot for the scene. I thought it was fucked though when they said "There's good English fanzines, and then there's lots and lots of just xerox stuff." Then they go on to say that people should put more effort into their zine and not put them out in a day. What do they mean "just xerox stuff"? I put out a zine called Z.B.N. and I put a lot of effort into it, a lot of time, and many people have told me that they have enjoyed it. Does the fact that it's xeroxed make a difference if it's good or not? My whole idea was to put out a good zine and charge as little as possible, therefore I used xerox and broke my ass to get it for free. My zine's 24 pages and I charge 75¢ ppd. It's 55¢ for postage and my dad paid for the paper and the 8x11 folders that I use to mail them, that's what the other 20¢ goes to. I could charge $1.50, but I want people to afford it and I believe the punk scene isn't something to make money off of, as I state in my zine.

My conclusion is to judge a zine by its contents, not its looks or its cover. There are reasons for the way people do their zine, and maybe if I had the same number of readers and charged as much as FS, I'd have newsprint also, and maybe even a real keen glossy cover.
Steve Kuznets/ 7081 Highcliff/ Tujunga CA 91042

Dear Steve,

What I think Al was getting at was that if people rush out their zine, and don't pay much attention to how the thing looks, it may defeat their whole purpose—communication. Many zines (and I don't think this applies to yours) are almost unreadable, due to incredibly miniscule type, illegible hand-written stories, incoherent layouts, and real bad xerox copying. It makes you not want to try to see what's beyond the surface. I'll let Al correct me if I'm wrong in this interpretation. Thanks, Tim

Dear MRR,
Thanks for your AIDS article. I'm reprinting it as a flyer, with proper credits, of course, because it contains more practical information than most of the flyers I've seen. I aklso liked the Flipside interview, especially the questions about advertising and speech/expression. A touchy issue, especially since everyone wants so badly to keep their ideals.

Now, to the real purpose of this letter. I want to present a plan which one of my profs, Dr. Prieve, has devised and get some opinions. This is particularly aimed at "individualists" and fervent anti-capitalists. I want to see what inherently sceptical people have to say about it.

The economic system Prieve postulates preserves the "you too can get rich" attributes of capitalism whilst providing for the basic needs of every participant. Put rather simply, it is possible for us to produce the basic necessities needed by everyone by requiring everyone to work for a specific number of hours in the production of these. We have the technology, currently unexploited because it isn't economically viable to do so, to make this number of hours per person very small—perhaps 12 hours a week. Eventually, due to technological advances, this could be radically decreased.

One benefit derived from this plan is to the older people. They are provided for much better than under the present system and, rather than forced retirement at a certain age (something which makes many old people resentful, angry and worst of all, certain of their uselessness) able to remain as important and useful members of society.

The capitalist part: anyone who wants more can get a job or start their own business or whatever. They can write, paint, make music, design clothes, etc.

The incentives to adopt this plan: confidence which comes from knowing you have somewhere to live and something to eat, reduced taxes for businesses (Business must support the plan or it won't work. Business means not only General Motors, but also R Radical Records, your dad's auto repair shop, and all the other "little guys"), dismantling of (unnecessary) welfare programs (unnecessary because we'll all be insured by the plan itself), and the prospect of working only a few hours a week for the terminally lazy and/or incurably creative.

It's extremely easy to say "down with capitalism", but I think capitalism is the inevitable result in any large society. Isn't it more a matter of what kind of capitalism we practice? Capitalism today is a cold and exploitive tool for a few. With this plan, the masses would be protected. Sure it's "communistic", but when Mr and Mrs America discover that it means fewer taxes and guaranteed social security, they'll go for it. No one will ever convince the USA to jump on the Marxist bandwagon, but this plan could conceivably win big support.

It's truly weird to think that things might actually change.

So—what do you think? Write me or start a discussion in these hallowed pages.
Adam/ 8218 White Oak/ San Antonio, TX 78230

Dear Adam,

Some interesing food for thought. A couple of immediate reactions: what this plan doesn't solve is the redistribution of power, meaning that the well-to-do would still be running this "democracy". Another point: as long as the American economy is dependant on the exploitation of cheap labor and natural resources overseas, and as long as the US standard of living is dependant on that exploitation, we really aren't going to change things for the real victims of capitalism—the workers and peasants of the world. If this plan worked domestically, it might add even more incentive for Americans to become nationalistic bullies, out to protect their easier life by going to war any time some Third World nation decided it wanted out from US domination/exploitation.

Anyway, I'd really like to hear thoughts from others on your prof's plans. Tim

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In Memoriam:
Samora Moises Machel

By Ellen Ray

Number 27 **Covert Action Information Bulletin**
(Spring 1987) P.O. Box 50272
Washington, DC 20004

On the same day—October 19—just three years apart, two great Third World leaders, Samora Moises Machel of Mozambique and Maurice Bishop of Grenada, were murdered by the same forces of imperialism, neo-colonialism, and racism.

Maurice Bishop's Murder

In the case of Prime Minister Bishop, U.S. intelligence worked incessantly for the four years of the Grenadian revolutionary experience to divide and conquer the New Jewel Movement, in order to justify the coming invasion. Their machinations came to a head on October 19, 1983: Bishop had been arrested and held for several days by members of his own party when a march to secure his release was led by provocateurs just before a scheduled meeting to resolve the conflict. He was taken to a military garrison rather than to the town square, where he had wanted to address his people. In the horror which ensued at Fort Rupert, Bishop and five other high government officials were murdered, along with an unknown number of Grenadians mowed down by soldiers' bullets.

Despite a sham trial in Grenada, held under the watchful eye of the U.S., which ended recently with the conviction of seventeen people for murder and manslaughter, the events of that bloody October 19 will never be known. Just who killed Maurice Bishop and his comrades, and under whose orders?

The Plane Crash

The forces behind the killing of President Samora Machel may have a better chance of surfacing, although the South African police had nearly twenty-four hours to destroy evidence before Mozambican authorities arrived at the site of the plane crash.

On that equally bloody October 19 last-year, Machel and a planeload of his advisers and staff were returning from a meeting in Zambia between three frontline leaders and Zaire's President Mobutu. The meeting followed two weeks of escalating South African threats against Mozambique. The President's twin-engine Soviet TU-134 was about to land at Maputo airport when suddenly, according to the cockpit voice recorder found in the wreckage, the automatic pilot was given instructions by a VOR signal (very high frequency omnidirectional radio), on the Maputo airport frequency, to turn sharply to the right, a course which took the plane into the mountains of the South African border with Mozambique, where it crashed at an altitude of 2,187 feet. Thirty-five people, including Machel's closest advisers, were killed; ten people survived.

There are numerous discrepancies in the South African authorities' story. Pretoria admits that it had tracked the plane from the time it left Zambia and that their police arrived at the scene of the crash within two hours, although they did nothing to help the survivors, nor did they inform the Mozambican authorities for more than nine hours. The plane went down in a closed South African military border zone, just 300 meters from Mozambique. Witnesses at the site report that a large tent had been set up several days before the crash 150 meters away, and that it was mysteriously taken down the day after the crash. The obvious conclusion is that it housed a portable VOR beacon which lured the plane to its fatal destination. There is no question about the false VOR signal. The black box, which South Africa refused for over a month to return to Mozambique, is clear on that.

But were foul play to be proved in the future, the South Africans and the U.S. have a ready alibi. The U.S.-South African backed Mozambique National Resistance (MNR or Renamo), a vicious group of insurgents who have been waging a terrorist war in that region, has spread the story that it downed the plane with a captured Soviet-built SAM missile. If necessary, it will be easy for all concerned to blame the action on them. Even more convenient is the fact that there are *two* MNRs, both backed by the U.S. ...,.. so that if one is blamed, the other can continue to receive "covert" U.S. aid to continue the war against Mozambique.

All of this underscores how complicated U.S. strategic planning can be. The Reagan Doctrine was not averse to wooing Machel when he was alive, which they did in brokering the short-lived Nkomati accord between Mozambique and South Africa. When he was killed, so much the better in their grand plan for southern Africa.

Conclusion

CAIB had many friends who died in both of these bloodbaths, victims of betrayal, treachery, and cold-blooded murder. If there is a lesson to be learned from either experience, it is the further confirmation that the U.S., South Africa, and their allies will not shrink from the most heinous acts to accomplish their ends. ●

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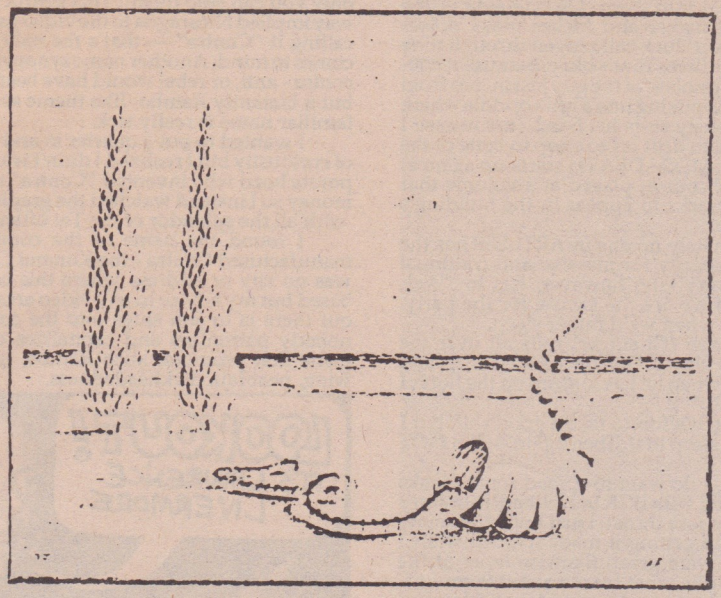

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COLUMNS

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OKAY Buckaroos, this one's coming to you from Oslo, Norway (at least that's where it was begun), half way through ARTLESS's second European tour. We're all sick and I lost my voice — a blessing for the rest of the band, but it makes it difficult to sing.

Oslo has been one of our most fun stops on this tour. We played a show set up for us by our buddies in KAFKA PROSESS. (We love them and want to buttpork each and every one of them. Besides, Ute, girlfriend of the great KP singer Gunnar, is the only girl we've met on this trip that ALL the members of the many-tasted ARTLESS think is queen of heaven and hell and want to marry and settle in a little house in Babylon with. What a lucky guy that Gunnar.)

We got plastered on Norwegian beer and homebrew hardstuff. I wound up (this is true — I swear it. Doctor Gazork!) making out simultaneously (one in each arm) with a Communist Lesbian-Feminist and a six foot blond bartender boy. Nope, it didn't go beyond a little mutual lingua-oral insertion, but it certainly was something I'd never in my life done before.

The last column I wrote from Europe told about Germans and their platform toilets and other cultural defects. Lots of people in The Fatherland were mad at me for that one. In particular, I heard that the members of the band KGB, who fed us, gave us a place to stay and were generally nice to us, were annoyed at my lack of gratitude.

When we arrived in Germany, our promoter bought a van for us to use on the tour. Only when we got it did we find it had belonged to KGB. Okay boys, we're even now.

The van started only with the effort of six people pushing from the rear. It ran on three of its four barely functioning cylinders. The exhaust leaked directly into the heating system which could not be shut off. I hadn't realized the extent of the German fondness for the introduction of noxious gas into tight closed places. Now I do. Okay guys, we're even.

Before I get too deeply into the theme of this column, I want to make it clear that I don't support rape — nor do I, in any way, think that it's funny. As a matter of fact, I was almost a victim — during our first show of this tour.

The all-female mob (including someone you all know) brutally assaulted me on stage. I had to beat them back, clawing and biting in a finally victorious struggle to preserve my integrity. That struggle taught me the fear that those weaker than I must feel at every passing encounter.

That taken into consideration, I now retell a story: My best friend's dad spoke about his days in college. he and two other guys invited this pretty little co-ed up to their dorm room.

"We're going to have a party," they told her.

When the petite cutie got there and looked around, she saw no one but the three guys who had invited her.

"Where's the party?" she asked.

"YOU'RE THE PARTY!" they answered. You can figure out the rest.

After four weeks in Europe, especially Germany, it seems like nine times out of ten: WE'RE THE PARTY!

We roll into town, worn out from playing and travelling. We play a show and then when it's 2 AM and we have 400 miles to go the next day, we're invited to "go to a little party."

The "party" consists of a bunch of hair- in-the-airs climbing into our van, sloshing beer on the seats and throwing up on us as they give us directions to a "commune" where sixty people try and outscream each other over the latest SLAYER tape while drinking themselves into enough of stupor to sleep through every one else's screams.

At about 4:30 AM there's a 30 minute break while we lay our sleeping bags out on a concrete floor and crawl into them. On one side of the sleep room, a fucker and fuckee make noises something like a duck call played through nine Marshall amplifiers. That's okay, because it covers the retching noises of the guy just inches from my head who is puking into a little puddle where he simultaneously rests his head. Just in case I might manage to drift off to sleep in spite of the war against it, MEGADEATH starts up again at 5 AM. It is, of course, played at a volume that causes large cracks to appear in the building's concrete walls.

Unfortunately no one in ARTLESS has the GG ALLIN capacity for massive and continual self-abuse. Every city, however, has to "Welcome" us and we are the excuse for the party. They resent it when we'd rather sleep.

"John Stabb (GI singer) rolls all over the stage when he plays," Dolf once said to me, "and he complains when he has to sleep on the floor. I just don't get it."

Hey Dolf, it's fun to take a good shit, but I don't want to sleep in it. Then again — I'm NOT the party.

Oh yeah, I do want to spread some thanks around, starting with BGK in Holland. (I'm sorry Martin got my sore throat. I just hope the enjoyment he had in getting it made it worthwhile.) The Belgians were great, likewise most of the Germans (despite what I write about them.)

Of special note are Hans and the Schlezwig-Holstein punks. They brought me a real German toilet to sing from on stage. (Remember that column I wrote about Germans and their excretory preferences?) They also showed their human concern at the "Herald of Free Enterprise" incident.

For the dorks who only read MRR (Was it in here? You think I read this P.O.S.?), that was the ferry that sunk on route from England to Belgium. A bunch of lame Brits did a "Dead Aid" benefit for the victim's families. They all got together and remade the BEATLES "Let It Be" to raise money.

These German punks wanted to do the same. They thought, however, that a more appropiate Beatle song would be "Yellow Submarine". We were lucky enough to be chosen as the backing band for that effort.

And yeah, we want to thank Mike Just, our label manager and tour organizer. We just wish our wheels were as efficient as his.

Sorry for the short absence, but as usual school rules my life and its choke hold was strangling my free time for a while.

Anyway I was going to tell you about my bogus vacation to Mexico and the way most American tourists really suck, but I saw something in our own backyard (Oxnard, CA) that would make even Biafra's hair stand on end... I remember a conversation Jello and I had about toys preparing kids for war. Well, I basically filed that away in my brain in the same place I store my junior high government class lectures - until now! I saw a video game called "CONTRA"! This atrocity has the same theme as most video games. Kill them before they kill you. Except this video game has a photo (full color of course) of 2 big Rambo look-alikes posed with all their Rambo jungle warfare finery. Your character (Lance or Bill) runs through the jungle shooting lazers and rocket projectiles at all the hostile troops running toward them, killing as many as possible.

The instructions read: "The Red Falcon organization is plotting to conquer the earth, only you can stop them!! This instructions in no way implied Nicaragua to the video game, but by calling it "Contra" — that's the only thing that comes to mind. Another name synonymous with contra - anti, or rebel would have been sufficient but a blatantly Rambo- like theme set to such a familiar name is really sick.

I wanted to put a quarter in and play it out of curiousity but I realized I didn't want any corporate bozo who invented "Contra" to have my money so I instead watched the graphics demo - with all the splendor of the Tet offensive.

I found the name of the company who manufactured Contra - the Konami Corp. There was no city or address where this company is based but my advice to any video arcade junkies out there is to jam slugs into the coin slots so nobody patronizes and capitalizes on a video game that promotes such Rambo, ultra Right-wing, peabrain dickheadedness.

Mention punk to most people in London and you're likely to get either a blank stare or a remark like, "Oh, I used to be into that back in '76 and '77. But it's not happening any more, is it?"

And ,you can't blame them for thinking that. Except for the traces of punk gear like leather jackets and technicolor hairdos that have crept into mainstream fashion, it would be hard to tell that 10 years ago London was considered the center of the punk rock universe.

There are still shows, of course, and a devoted core of people who keep the faith, but almost any fair-sized U.S. city has a bigger and more active scene. What happened? When the Sex Pistols sang about "no future," people thought they were talking about traditional English society. But EngLand's still here, if anything, more conservative than it was then; it's the punks who seem to have disappeared.

It's easy to get tripped up by words, of course, and easy to forget that British punk of the 70s and the 80s California version have little in common beyond the name. As much as I love the Sex Pistols, for example, whenever I listen to them, I can't help being reminded of the Grateful Dead, another group that was once on the cutting edge of alternative culture. For all its slogan shouting and political posturing, 70s Britpunk was more style than substance; when the flash and glitter died down, most people wandered off in search of the next big thing.

For some the demise of big-time punk rock didn't matter, of course; they just went on trying to create more humane alternatives to the consumer society. And for others, living in squats and with little prospect of ever getting a job that paid a living wage, rejoining the mainstream was never a real option.

But most of the rebels of '77 soon hung up their leather jackets, except maybe for weekend outings, and settled into more comfortable routines like a job at the bank or heroin addiction. The media spotlight shifted to other trends: postpunk, rockabilly, new romantics, etc... Just as failed hippies turned into the prototypical yuppies, yesterday's punks devolved into... what? ...puppies?

I've been thinking a lot about fashion and the part it plays in politics. The day I got to London, I picked up a copy of Time Out, a weekly magazine of entertainment listings that had semi-leftish origins back in the 70s. The cover story was about the return to style of the suit. The

title: "Suited to Rule." Among its insights: "It's more fashionable now to work;" "It's a style that celebrates having a job."

I'm not sure who decides these things, and I'm not in any hurry to get in on this latest rage, but let's be clear about one thing: this is not plain old-fashioned work we're talking about—you don't see mechanics or farmers in 3-piece monkey suits, do you— but status jobs, the kind that might pay well and confer a misbegotten sort of prestige, but which produce little or nothing. But then Thoreau probably said it better way back in the 1850s: "Beware of enterprises that require the wearing of new clothes."

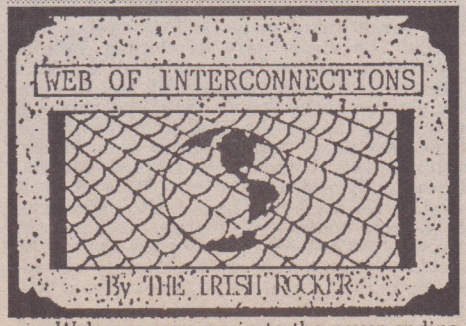
The same advice goes for would-be punk rockers who won't let anyone into their little scenes without the "right" clothes and hairstyle. But even the snobbiest of punks have nothing on the trendy clubs that are now by far the most common form of night life in London (and are beginning to catch on in the States, too). At many of these, you have to present yourself for inspection by a doorman who determines whether you're well-dressed enough (or "important" enough) to be allowed to pay 10 or 15 bucks to mingle with the privileged hipsters inside.

The whole process of selection and power tripping mimics what is happening in society at large. The middle class is being squeezed out of existence; a lucky few manage to worm their their way into the aristocracy, while the vast majority are forced into the new peasantry of under-employed service workers.

Whether or not you're in with the in crowd is of course totally a matter of politics, and I leave you with another quote, gleaned from the British left/liberal daily paper, The Guardian. It's by someone named Walter Benjamin, and goes back quite a ways, at least before World War II, I think: "The logical result of fascism is the introduction of aesthetics into political life. All eforts to make politics aesthetic culminate in one thing: war."

P.S. Last night I went to my first London gig, and while I had a lot of fun, especially dancing to a great ska-punk group called CULTURE SHOCK, I didn't see anything to make me think that the punk scene here amounted to anything more than a small core of people. There was a lot more drinking than I'm used to at gigs, but that's not surprising, considering that the show was in a bar and drinking-age restrictions aren't very strictly enforced here. There were no fights and no macho circle strutters, which was nice, just old-fashioned slamming. But the CULTURE SHOCK singer—Dick, formerly of the Subhumans—did announce that one song was about the problem of fighting at gigs (I hear it happens quite a bit here) and at least twice made California-style posi-punk remarks about how we should all be "united." This always puts me off; in 10 years of going to punk shows, I've seen a small army of people who no way do I want to be united with.

But overall I had a good time, CULTURE SHOCK's music was excellent, and the people, the ones who weren't falling-down drunk, were nice. The one thing I'm still wondering about, though: why did they all look like they were from Emeryville?



Welcome once again to the never ending Web of Interconnections. Briefly, for those of you reading this for the first time, this column's purpose is to expose in a more in depth journalistic fashion about political elements and their intersecting connections to the huge fascist mileau. The point being, to bring to you well-documented facts and therefore, hopefully, opening your eyes and minds to this growing fascist menace. After all, in order to strive for Peace, Justice, Human Rights, Racial Equality and what little there is left of Democracy today, we all must work hard in being aware of what is happening in all parts of the world. The truth is what will make us free!

Continuing on the topic of U.S. intelligence connections to narcotics trafficking and gun running.

THE WEAPONS NETWORK

The Butcher of Lyon, Klaus Barbie, acting as an agent for two German-based firms, "Merex and Gemetex"[1] purchased all forms of weapons, not just for Bolivia but also other right wing South American regimes, Spain and as surprised as you may be, Israel.[2] (Merex, whether a connection or not to the German Merex, was mentioned in an article on the Irangate scandal. Ollie North, through a company called Merex based in the U.S., had helped with arms sales to Iran.[3] The whole Irangate scandal will be discussed in a future column.) In the late 1960's and 1970's, Barbie travelled on a Bolivian diplomatic passport to Miami, New Orleans, Houston, Galvaston, New York and Europe buying weapons.[4] A former Bolivian arms dealer has said;

"Barbie was able to buy weapons and ammunition in the U.S. even though he didn't have a State Department License to export the goods." [5]

How did Barbie get these shipments out of the U.S. then? Help by CIA arms dealer connections? Barbie, while in the U.S., purchased 50,000 38. caliber bullets, as well as Ingram machine guns.[6] The Ingram machine gun may be the answer, to how Barbie got the guns;

WerBell owns eight companies, most of them dealing in firearms used by law enforcement and intelligence units. One of the firms, Studies In the Operational Negation of Insurgents and Counter-Subversion (SIONICS), specializes in the production of MIO and M11 silenced machine pistols. The latter two weapons, designed by Gordon Ingram and WerBell, are about the ultimate weapons for terror and extermination. Their sales agent was Werbell's Military Armament Corp.

Together with anti-Castro Cuban arms dealer Anselmo Alliergo and the mercenary Gerry Hemming, WerBell founded the Parabellum Corp. in 1971 in Miami. Parabellum was licensed to sell arms in Latin America. It was also the firm from which Watergate burgalar Frank Sturgis planned to obtain weapons for Cuban exiles who were going to (but eventually did not) disrupt the 1972 Miami conventions.

In 1974 WerBell—according to a motion filed by his own lawyer when Werbell, his son and his company Defense Services, Inc. were charged with illicit weapons sales—was involved in a "conspiracy among the CIA, Robert Vesco, and various corporations to finance clandestine guerilla activities in Latin America."

Intriguingly, in the same period someone was negotiating with a U.S. firm for rights to fabricate in Mexico fully automatic weapons for clandestine guerilla actions in Latin America. That someone was Mexico's Cuban exile heroin czar, Alberto Sicilia-Falcon, and among the weapons he was inspecting was the Ingram MIO, 9mm Parabellum.

Although the MIO and M11 could be acquired legally only with the special permission of U.S. ofiicials, large numbers of silenced MIO's turned up in the hands of European fascist terrorists in 1976-77. When Pierluigi Concutelli, a leader of the Italian terrorist group Ordine Nuovo, was arrested in Rome in Feb. 1977, police found in his apartment the silenced MIO which he had used to murder the Rome magistrate Vittorio Occoriso.

However, it was among Spanish terrorists in particular that WerBell's machine pistols appeared in quantity. Most notably, a sizable consignment of MIO's, sent to Spain under license from U.S. authorites, had been purchased by the Spanish intelligence agency DCS, which has allegedly coordinated the actions of fascist terrorists.[7]

Klaus Barbie was not the only agent of "Merex and Gemetex", his partner Frederich Schwend of Peru, who was also a Nazi, worked for American intelligence agencies as an informant in Austria, Austrian Tyrol and Meran and North Italy. The SS officer Schwend, also wanted for war crimes, escaped Europe with the help of the Red Cross and Father Krujaslav Dragonovic[8], a Catholic priest who is an associate of Licio Gelli and the same man who helped Barbie escape Europe.[9] Dragonovic was a wartime advisor of the Croation dictatorship of Ante Pavelic and after the war, through his Latin Ametican and Vatican connections, helped many Croation Ustase escape who were wanted for war crimes;

Pavelic himself set his stamp on the campaign when he addressed Ustasa troops in Zagreb, and, in the course of a manic speech, announced: "A good Ustase is one who can use his knife to cut a child from the womb of its mother."

From June 1941, bands of Ustase roamed the countryside of Bosnia with knives, bludgeons and machine guns, slaughtering men, women and children. Whole village populations were massacred. Death camps were set up in which prisoners were kept in conditions so appalling that they died of dysentery or other diseases within days of arriving. In one camp, prisoners were bound to each other by wire and taken to the edge of a precipice where one of them would be pushed over, dragging the others with him. The hand grenades would be lobbed down on to the broken bodies.[10]

Klaus and Schwend, in supplying other right wing regimes, bought arms for their friend Nazi Hans Ulrich Rudel. Rudel, a Luftwaffe air ace, developed a close personal and business relationship with President Sroessner of Paraguay and President Pinochet of Chile. Both countries received arms from Barbie and Schwend through Rudel. Further deals were made in Madrid, Spain through Colonel Otto Skorzeny,[11] where the most notable of Ingram MIO machine guns had been purchased through Spanish intelligence (DGS) for coordinated fascist terrorism.

SCARFACE AND MASTERSPY

Otto Skorzeny was an SS-Strandarlenfuhrer (Colonel) in Section VI of the Reich Central Security Office[12] and another Nazi who worked for American intelligence in the Gehlen Org.[13] The scar on his left cheek resulted in the nickname "Scarface". Skorzeny was charged with aiding and abetting the murder of American prisoners and one of his offices murdered 100 American soldiers in the Malmedy Massacre.[14] It should come as no surprise by now, that U.S. intelligence never thought about the murdered American soldiers when they offered Skorzeny a job working for U.S. intelligence after WWII. The most important aspect of Skorzeny, in pertaining to the topic, is Skorzeny's role in the Spanish intelligence agency DGS. DGS, was effectively in the sole control by Skorzeny.[15] As mentioned before, Barbie and Schwend made sales through Skorzeny for the DGS.

Reinhard Gehlen, Hitler's chief Master Spy of the Army High Command Foreign Armies East Dept., commanding all anti-Soviet espionage operations, became the Eastern Intelligence Org. for the U.S. after WWII.[16] Gehlen's whole Nazi spy network simply replaced the Swastika armband for the American flag and played entirely in the U.S. anti-Soviet cold war operations. Gehlen eventually formed the West German BND (federal intelligence service) which is the West German CIA branch.[17] Now,"Merex", the arms dealing firm that Barbie and Schwend both represented, was in fact run by the Gehlen Org.; Merex AG, itself set up in 1963, was an arms co. owned and controlled by Gehlen BND, while Skorzeny was one of the top go-betweens in the postwar deals between Gehlen, the SS and the CIA. [18]

FATHER OF FASCIST TERRORISM AND THE ANGEL

We've discussed a little bit already last issue about Stefano delle Chiaie and his involvement in a few terrorist bombings in Italy. Father of fascist terrorism, delle Chiai and his co-hort Pierluigi Pagliai were leading members of Ordinio Nuovo (New Order), P-2's paramilitary wing and the same group we took a look at in receiving Ingram MIO machine guns from U.S. authorities, were involved in;

...on the night of Dec. 7, 1970 Prince Borghese gave the order for Stefano delle Chiaie to proceed with the seizure of the interior Ministry in Rome along with 50 fellow neo-Nazis. This plot to trigger a fascist coup was called off at the last minute, and Borghese and his neo-Nazi protege delle Chiaie fled to Spain where former SS Commando Skorzeny among others was waiting.[19]

This coup attempt was supplied with

money from the CIA.[20]

Internacional Fascista is the outgrowth of many years of planning in Madrid by the late Otto Skorzeny, who in the fifties had worked for the CIA. On its rolls are former SS agents, OAS terrorists, hatchet men for Portugal's dreaded secret police (PIDE), terrorists from Spain's Fuerza Nueva, Argentine and Italian Fascists, Cuban exiles, French gangsters from SAC, and former CIA agents.[21]

It is more than obvious that Skorzeny in some way coordinated or knew of the coup attempt in 1970 with Valerio Borghese, a P-2 member and leader of the MSI (Italian Social Movement) who was rescued in April 1945 by James Angleton from the resistance who sentenced him to death for war crimes.[22]

As we shall see, there is little doubt from the Nazis I've taken a look at, such as Barbie, etc.. that Mengele would, without much surprise, intimately be connected to this network as well. Josef Mengele, named The Angel of Death for millions of atrocities at Auschwitz, may have been arrested in Austria in 1947 by the U.S. Army and then released.[23] Mengele was a suspect in a 1972 Peruvian murder scandal of which Schwend and a band of Croations played a role in;

Bolivia: Klaus Barbie (with Croatians); Peru: Friederich, Schwend (with Croatians); Chile: Walter Rauff (with Croatians) [A Gestapo chief, also designer of the gas ovens at Auschwitz and Pinochet's torture expert, Rauff was also employed by U.S. Intelligence in the Gehlen organization.[24]]; Ecuador: Alfons Sassen; Argentina: Otto Skorzeny, Hans-Ulrich Rudel, and Heinrich Müller. This network, the so-called KAMERADENWERK, has maintained close political, social, and business ties. By most accounts Josef Mengele was its leading representative in Paraguay.[25]

Mengele was trafficking in cocaine and "had a network available to him in raising large sums of money."[26] From 1972, and in 1979 in Brazil and Paraguay, CIA documents about Mengele's dealings which were partly censored, knew of Mengele's whereabouts but did nothing.[27] Mengele had "possible links among anti-communist groups, terrorists, narcotics people and pro-Nazi groups.[28] Mengele himself might have visited Florida several times in 1970.[29]

DEA spokesman Robert Feldkamp, in response to Mengeles trafficking, said "We do not know what Senator D'Amato is refering to. We have no information along those lines." In 1982, Mengele "had taken up the hobby of collecting bees."[30] Rabbi Haiher learned from a source in Paraguay that the source's former business associates were involved in international drug smuggling. One of the source's former business associates, Ricardo Riefenstaahl, was a roommate of Mengele until Ricardo's arrest in 1982 for drug smuggling. Ricardo's specialty was the study of bees at Asuncion University. Rabbi Haiher tried to question Ricardo in West Germany but he refused. He then questioned another man, Joachim Fiebelkorn, who said Riefenstaahl had often spoken of Mengele and knew him well.[31]

Joachim Fiebelkorn is a German neo-Nazi, a participant in the Bologna train station bombing and was an associate of Klaus Barbie and a member of the Fiances of Death.[32] This is where we have second thoughts about the DEA;

...Fiebelkorn revealed while a bridegroom in Bolivia, he was a paid agent of the U.S. DEA until 1981...[33]

Next issue: Klaus Barbie, a CIA agent, American involvement in the 1980 coup, Moonies in Bolivia, and more. Ii you wish to write me: The Irish Rocker c/o MRR. Until next month, PEACE, LOVE, AND KNOWLEDGE.

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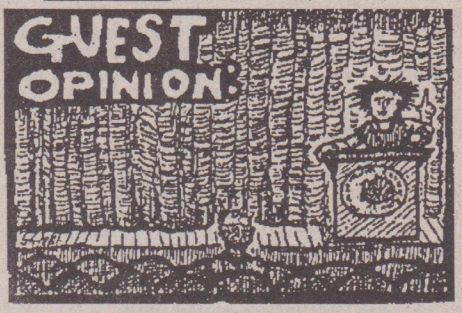

By Jumbo Crack / San Fran

Good news for you young deviants out there. Elvis invented punk-rock. With a leer and a sneer he turned the daughters of middle-America into orgasmic jelly. He is the original rock 'n' roll madman whose records and performances so inflamed people at the time of their release that he never needed labels like "alternative" to let everyone know where he was at.

But the King did spawn an "alternative". Songs so frantic and bizarre and demented that they were as doomed to obscurity in their day as songs by bands called Cunts and Scumfucks are today.

How about Hasil Adkins, crooning about cutting off his girl's head and putting it on the wall so she can't eat "no more hotdogs" while he beats on a cymbal with his guitar? Or the Phantom who recorded only one minute-and-a-half 45 in 1958 before driving his car off a cliff? What would the Butthole Surfers think of a guy from Texas who screams and mumbles about being paralyzed while he blows into a bugle and urges young America to "AAAARRGHAAA-WHAH"? Not to mention the countless 'big, fat and ugly' girl songs that even make today's concentration camp punkettes look good by comparison.

For you political activist types there's always Bill Haley's dream of impending nuclear disaster that pits him against the last 13 women or how about Eddie Cochran's Congressman who'd "like to help you, Son, but you're too young to vote."

Alright, you're saying, I get the picture. The 50's are OK. They had short hair and leather jackets just like me, but don't go off on the hippy, trippy 60's. Well to you little buggers I say, Bullocks. Half of you clowns were probably conceived on an acid trip. Don't confuse the long-haired, laid-back late 60's to the wild anarchic mid-sixties.

After the Stones reintroduced American youth to their rock 'n' roll heritage the teens went wild. EVERYONE (not just Johnny Thrash) had a band. And these bands played every week and GOT PAID. That's almost unimaginable these days, folks. Best of all, the US against THEM was kids against parents instead of punk vs. hippy vs. metal vs. the PMRC.

But wasn't 60's music just watered down 50's music? Wrong again, pal. How about the Chocolate Watch Band's ode to a bad trip 'No Way Out' or the 13th Floor Elevators' invitation to decapitation 'Slip Inside This House'? How can I convey the tone of displaced greasers Wildwood laying it on thick about them long-haired Plastic People or the classic 'I'm Allergic to Flowers' by (you guessed it) The Jefferson Handkerchief. And before the Beatles had a U.S. hit the Sonics were blowing people's minds with a tune called 'Strychnine'.

Records are a petroleum product and oil was cheap back then. Low production costs and a lot of kids meant less bullshit favoritism and more collaboration and experimentation. Still, some records were so off the wall they didn't even make it to vinyl back then. Consider Minneapolis boys the Calico Wall and their classic 'I'm a Living Sickness'. Talk about alienated! The very term 'Punk-rock' in fact, was coined sometime before the landmark Nuggets compilation came out in the early 70's to describe these freaked out 60's bands.

So why are so many modern 'roots' bands so damn wimpy? Unfortunately, nostalgia is often the bane of good rock 'n' roll.

No one would label the Cramps as a 50's band although much of their material is from that era. This is because they avoid nostalgia and instead of trying to recreate the era they reinterpret it for modern audiences. The same can be said of almost all seminal modern punk-bands. The Ramones, Pistols, DK's, Black Flag, Buttholes and on down the line have all paid homage to original rock 'n' roll without getting mired down in trying to repeat the masters exactly. It is true that without innovation and experimentation punk-rock can't last long. We just can't forget that without Rock there ain't no Punk (you punk).

I don't have much time to write a column this month, what with putting out the photozine as well as the regular issue. Actually, all that now seems like this little fun side job we do in our spare time, compared to the time and energy that it takes to make the Gilman St. Project happen. I'd like to go more into that at some point (maybe next issue), but I'll just say that more often than not lately, it's been a lot of fun and there have been some pretty magic and rewarding moments. The scene that's developing there is friendly, creative and energetic, even on nights when the place isn't packed. I still wish more of the younger bands would show up (when not playing) to support the other young bands, but those that do (including people from Stikky, Crimpshrine, Isocracy, Corrupted Morals, Operation Ivy, Sweet Baby Jesus, etc.) make it all worthwhile. It is, by and large, a whole new scene of younger bands, bands that are much more in the spirit and energy of early punk, bands that include an element of art, spontaneity and zaniness in their performance (on stage and off). More!!!

I've been listening to some of the so-called "Irangate" hearings, but it's such a pile of shit. Sure there are some interesting and enlightening disclosures, but for the most part the real crimes are being glossed over or even being congradulated. Congress seems intent on making this a platform for the Right to promote its reactionary policies in Central America and elsewhere, but even more amazing is the "hands off" attitude they have towards the Reagan administration's blatant breaking of the spirit (if not the letter) of

the law. Lying now seems acceptable (if done by the rich or their henchmen, in the name of "patriotism", not to mention the fact that it's become extremely apparent that the "secret government" will do whatever it wants, whenever it wants, and the public be damned.

Since time is short for me, I thought J'd reprint a column by Herb Caen, who writes for the mainstream San Francisco Chronicle. He penned this one a few months ago, but I think he put his finger more on the problem than Congress and the rest of the media combined. Later.

The Wondering Muse

SAY, WHAT'S going on around here, anyway? Does anybody really know? Momentous decisions that affect the lives of all of us are made behind closed doors by people who think nothing of telling outright lies, and if there isn't a fortuitous "leak" to some part of the media, we're the last to hear. Never, in my memory, has there been more coverage with less substance. There are thousands of talented and dedicated diggers out there, representing newspapers, magazines, radio, TV and other organs of enlightenment, and what we get are driblets and drablets. If news is what is reported, we aren't getting much, but thanks, anyway, to those unidentified "sources" who stick their necks out to speak up. Hardly anyone has the guts to speak on the record. You could get your head lopped off, literally. Apparently only the "sources" — or "officials who refused to be identified" — think the American people have a right to know what they're getting for their billions of bucks and their blind faith that Those People in Washington (or City Hall, or the state house) know what they're doing.

THE PRESS is out there on the shores of a boiling sea of nefarious activities, ladling away with tea strainers. Now and then a hard fact is trapped, but oh, how long and painful the process. I've never believed in conspiracy theories, even about the JFK assassination, but I'm almost ready to go along with the seeming paranoiacs who say we're run by "a secret government." It's all too much like bad fiction or a good movie, this "Seven Days in May" business. Nevertheless, if the Iran-Contrascam scandal showed us anything more than a president asleep at the switch — "Time for your nap, Ronnie," said Mommie — it demonstrated that a bunch of wild men can do pretty much as they please, and at the highest levels in Washington. And if that isn't a "secret government," what do you call it?

JIMMY CARTER, and even the less introspective Pat Brown, when Governor, talked about a "malaise" in the land. A fancy word for fretfulness, or just plain worry. You can see it on people's faces, hear it in their talk, read it in the statistics. Something invaluable in a democracy has been lost or badly shaken, and that's trust — especially trust in our leaders. Newspapers have never been larger or more complete in their attempts to report "the news," that almost indefinable commodity, but when you boil it down to its essence, the daily helping is sometimes pitifully small. The shameless tactics of bald-faced lies and "official statements" filled with meaningless doubletalk leave all of us with an inescapable conclusion. "The news" is what ISN'T being reported. "The news" is happening in dark and secret places. "The news" is our own government dealing with terrorists, doing its worst to overthrow other governments, devising ever more elaborate and seemingly insane plans to destroy the world — accidentally, of course. One of these days we're going to get "the news" too late. The sound of sirens may be our first and last clue that the biggest and last story just broke.

WRITE ME OFF as one of the Old Innocents, but I don't think it used to be that way. The lying, I mean. It has become so prevalent that newspaper readers must look at the pronouncements of public officials and automatically assume the opposite is true. Whatever the president denies must have happened. Does anything show more contempt for the public than the official flat lie in response to a direct question? The people, generally, will accept mistakes and what appear to be honest errors of judgment. If the polls are correct, they admire a president who calls the media "sons of bitches," but they won't take the lies — again, if the polls are correct. The old man's amazing popularity is on the Wayne.

I REMEMBER FDR and JFK bantering with the press, answering tough questions with what seemed like forthrightness. (I remember FDR leaning over to Walter Winchell and grinning, "I've got an item for you, Walter," surely the high point in the history of gossip columnists). Harry Truman exuded honesty, as well as honest errors, and his "The Buck Stops Here" on his desk was more than a public relations ploy; he accepted responsibility, something the incumbent refuses to do. Maybe the wholesale lying began with LBJ and his people during the Vietnam war. We were lied to from beginning to end, as more than a few hard-digging newshounds were finally able to demonstrate (but oh, the cost in lives, money and faith). During the Vietnam nightmare, one became aware that matters were out of control. Big and awful things were happening, and we were not being told. To this day, I can't watch an aircraft carrier moving out of the bay without wondering where it is REALLY going and why, and when will I find out?

WHAT WAS IT Cronkite, an honest newsman, used to say? "And that's the way it is"? We are learning the hard way that the way it isn't is the way it is, too much of the time.

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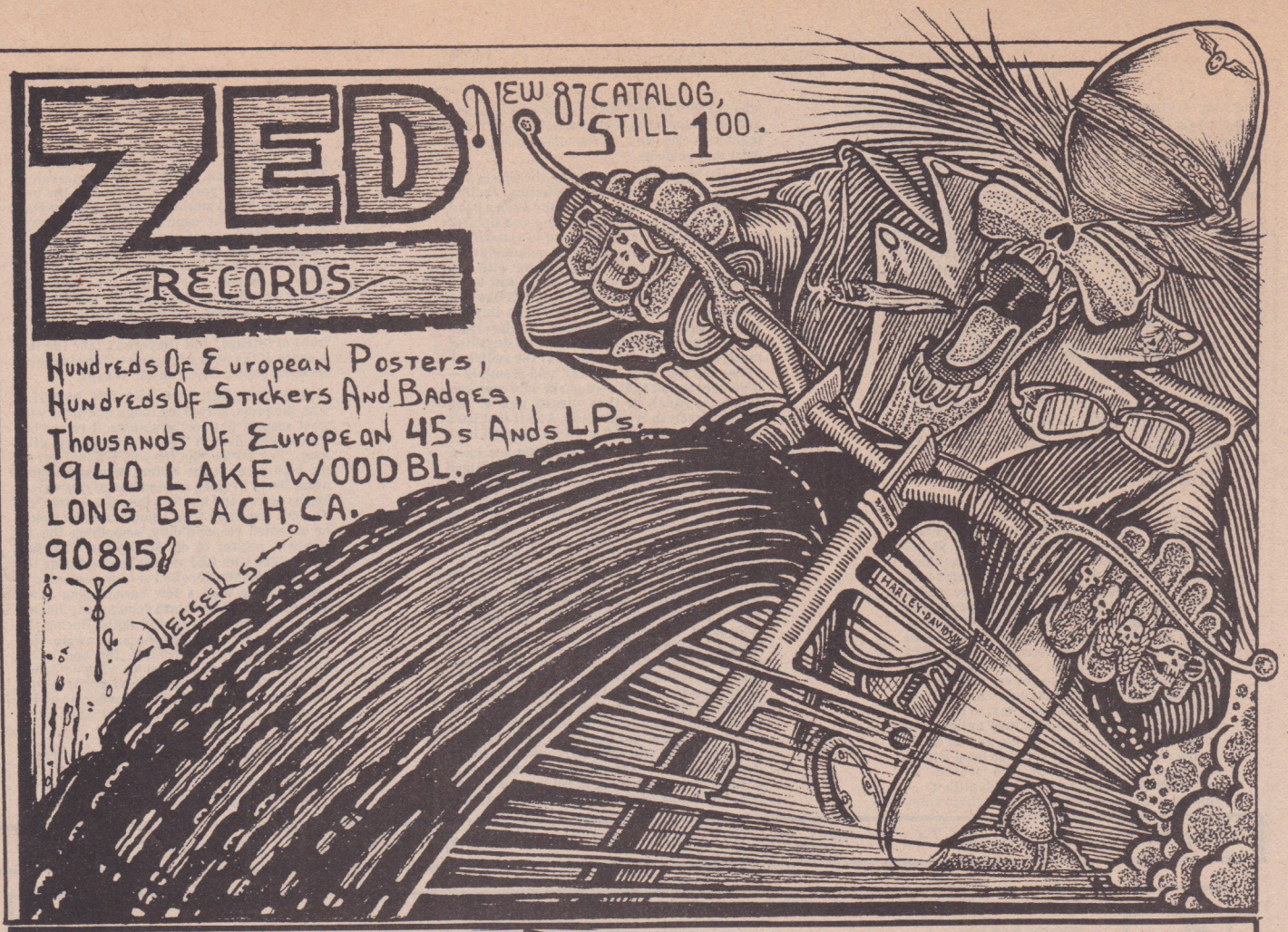

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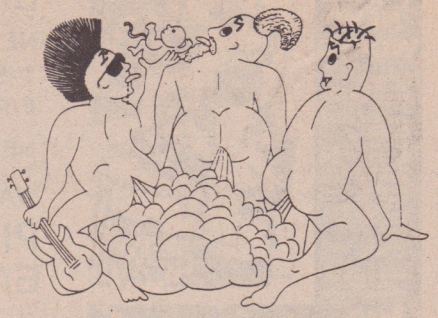

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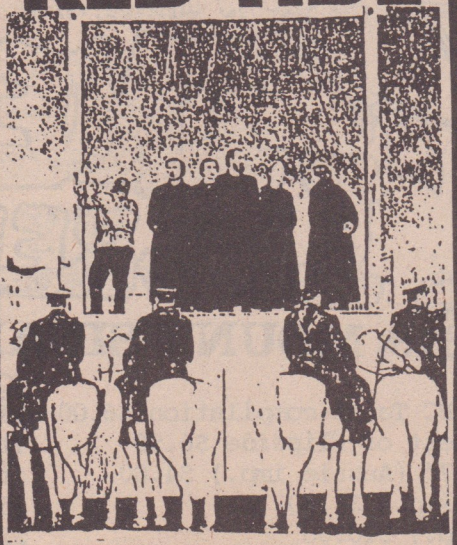

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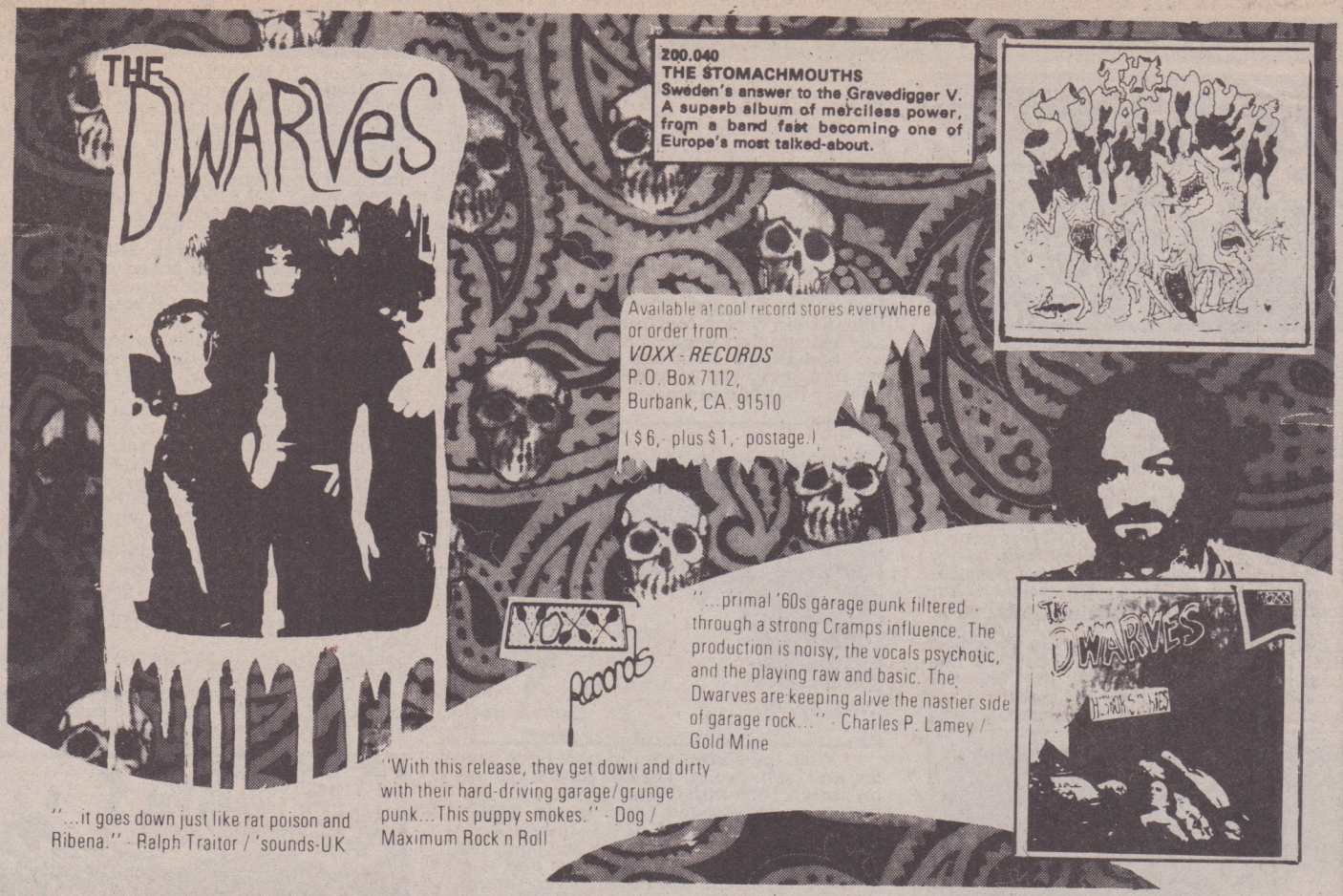

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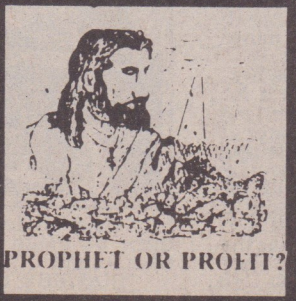

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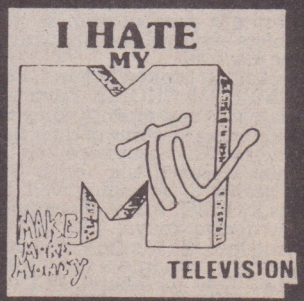

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Greater L.A.- We're talking west coast, southern California. On this side of the country the ocean swallows the sun, it don't spit it up! There amongst all the tourists, surfers and Wally George fans there is a lot of activity brewing. In fact, there is so much going on that we know we won't be able to cover it all, so please contact us and tell us what we missed.

FINAL CONFLICT is finally gigging again. Recently they played their first show in 5 months and showed a 100% improvement with their new drummer Rick. They will be trying to play as much as possible before July when singer (Ron) leaves for vacation in England. The Ashes To Ashes LP will be out on Pusmort soon, be patient. PILLSBURY HARDCORE recently played on KSPC, which was really cool. The IMWU has found a hall and is doing its first show (a "Rock-N-Roll Unity Event") featuring all types of music, from H.C. to Reggae. Among

those playing are ROT-ROI, FINAL CONFLICT, NATURE CORE, TREACHEROUS J-WALKERS and more. Now that there's an alternative there should be a big turnout. The IMWU goes beyond music. They will be sponsoring a presentation by two N. Irish anarchists who will be showing the movie "Plastic Bullets".

Despite a broken leg and a double hernia, UNIFORM CHOICE have gotten a lot done lately. They recently played with Dag Nasty showing off some of their new material from their nearly completed 2nd LP. Wishing Well just released the Youth Of Today LP which seems to be selling well. Next up for W.W. is INSTED, who will begin recording in June at Radio Tokyo. TERMINAL CHOICE are going into the studio with hopes that the result might turn into a vinyl release. They have two new members with vocalist Joe picking up the bass while maintaining his status as singer.

HALF OFF have a new bass player, Jon Bruce. X-bassist Jeff left due to musical differences. They just finished recording for their 8 song EP What Seems Right to be out on New Beginning in July. Send $3 ppd. to N.B./ P.O. Box 4461/ Davis CA 95616. Half Off recorded with Dave Kory at Spot recording in Santa Ana, so if there are any bands in need of a good studio get in touch with him(714) 432-8310. He's easy to work with and his prices are very reasonable for a 16 track studio.

The only new bands we've heard of are BACK TO BACK from Huntington Beach and VISUAL DISCRIMINATION featuring X-Non Fiction members. They recently recorded a demo. Sorry no address we'll print it soon. Alert Society has a new issue coming out soon with Y.O.T., Half Off, Dag Nasty, Negazione and more. Once again, sorry if we left you out. Locals get in touch. You can reach us by way of a grilled cheese and fries at any Dennys . Hasta
Billy Rubin & Ron Martinez/ 16692 Bolero Ln/ Huntington Beach CA 92649

San Diego- Hello and greetings. This is my first scene report and I write it because nobody that had promised to write has written.

INSOLENTS *Photo: Scott G.*

Well, the shows around here have been few and far between. The last good show was on March 14th with Christ On Parade, Justice League, Twisted, and locals SANTA CLAUS and EMINENCE. R.K.L. and Attitude Adjustment were supposed to play but R.K.L. canned their bass player and A.A. broke a rod on the way down. Even though the show kicked ass. It was only $5.

New bands around include PITCHFORK with the old singer from Dissension and the old guitarist from the Accused and the Melvins and P.G. 13. Pitchfork has a sort of a powerful D.C. sound (supposedly). Both have yet to play shows but have played numerous parties. Pitchfork plans to tour this summer after the release of their demo, so if you can give them some help, call John at (619)272-8866.

Another band, or should I say bands, that plan to tour California this summer are Santa Claus and Eminence. Both of these bands have demo's out. You can get S.C.'s demo for $3 (c/o Paul Massaro 9122 Hector Ave/ San Diege, CA 92133) and Eminences for $5 (It's top quality) (P.O. Box 201167/ San Diego, CA 92120) . Also, if you want to

SANTA CLAUS *Photo: Ronald A.*

help these dudes out on their shows, call them at (Paul) 278-5673 (Hey Buddy, what's up?!)

DIATRIBE is also supposed to be recording an L.P. for Mind Matter records.

In the fanzine news we have the illustrious 2nd issue of Zine Diego on the way with 11 interviews (Santa Claus, Excel, Christ On Parade, G.B.H. and many others!) Offset printing, half-toned pics, and 20 color cover. It's only a dollar c/o Scott/ 1844 Camino Del Mar #20/ Del Mar, CA 92014. Another local zine is Subculture (rad!). Interviews with Beefeater, Final Conflict and others! Only $2.00 ppd c/o Rick/ 3425 Catlina Dr/ Carlsbad, CA 92008.

Back to bands now! GIANT BURRITO (hey chaps) and BLOODLAKE have both released demos. Both demo's are scorching, G.B. with their cool punk sound and B.L. with hot thrash tunes. G.B.'s demo can be obtained from Paul E/ 2716 Thunder Drive/ Oceanside, CA 92056 (only $2). You can get BL's demo for $4 from Rocco Fresco/ 1949 Riveria Dr/ Vista, CA 92084.

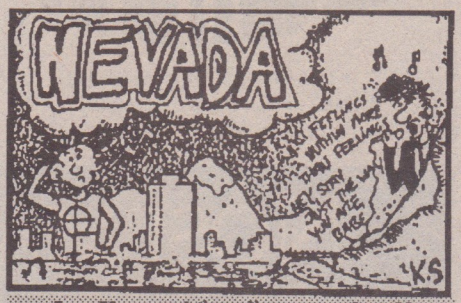
I have no idea what the INSOLENTS are up to. Their LP was supposed to be out about 4 months ago. No one knows how to get a hold of Kevin anymore. If you're out there, bro, give me a call! I want to do a show!

Oh yeah, for shows in San Diego, give me a call at (619)755-6236. I did the C.O.P. / Justice League show. I don't think Maze is doing H.C. shows anymore.

B.C.T. has just released a 7" comp with various foreign bands. (i.e. Wrteched, etc.) you can get that from the ultra cool Chris/ P.O. Box 16205/ San Diego, CA 92116.

Well bros out there in Heart-Core land, all I can say is have fun and there are some people here in San Diego who try to make this a better and less violent and virulent scene. WE CARE! I'd just like to mention the people that I know of who try. Paul, Dave , Andy, Dennis, Chris, Ron, Todd, John, Rob, and anyone else who I forgot, you know who you are. Keep it up guys! Bye Bye Everybody!
Scott Bartoloni/ 1844 Camino Del Mar #20/ Del Mar, CA 92014

P.S. On a sad note, it doesn't look good for locals LEGION. They can't find a drummer. Sorry to lose you dudes.



Las Vegas- Like all scenes, Las Vegas has its up & downs. Highlights of 1987 so far have been a continual growth in the scene with new bands like VERMIN FROM VENUS, SUBSTANCE D, THE ATOMIC GODS, LETHAL INJECTION, SYSTEM REJECTS.

The summer heat brings back the "World Famous Desert Shows" where bands always make their guarantee and there are

FUCKSHITPISS

no hassles. Call Danny (F.S.P.) (702) 399-3870 for booking info... Local radio takes a definite turn for the better w/ former "disco" program director at local college station being arrested & expelled from school & fired from station. New program director also hosts hardcore show "Lunch With the

PMRC" Monday night 12 midnight to 2 am. Send tapes & records to Rob Rosenthal c/o KUNV/ 4505 S. Maryland Pkwy/ Las Vegas, NV 89154. If your music is more pop than

HC send it c/o Gina Mainwall at same address.

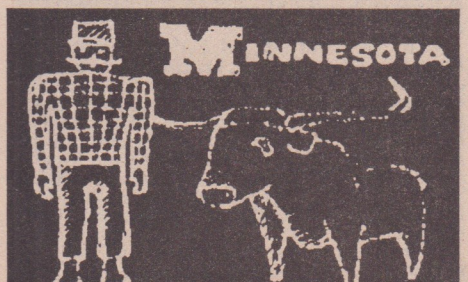
Local vinyl is limited in quantity but steadily improving with a 2nd single from 5150 & a debut from VERMIN FROM VENUS. SAMPSON'S ARMY is working on a deal with National Trust records but nothing is concrete. For singles mail order from The Underground/ 1164 E. Twain/ Las Vegas, NV 89109.

Show-wise, quality has been outweighing quantity. The Bad Musicians Co-op has done two shows so far: Descendents & Doggy Style with several more planned. No telling how long the latest venue, The Club, will last.

As we all grow older, we begin to see that there is more that we share in common than divides us in difference. Our scene is one of the best, most loyal, and supportive that I have ever personally witnessed. It's not uncommon to see punks, skins, trendys and heavy metallers all enjoying the same bands. It's great! Lots of new young people coming into the scene to keep it growing and alive.

Politics wise, protests at the Nevada Test site continue: F.S.P. and the ATOMIC GODS played at the test site April 25th with a Danish band called Moon Jam. A very successful event was also enjoyed appropriately, on Mother's Day May 10th. "They Lie, We Die" is mostly punks and participates in marches downtown to protest the absurdity of Civil Defense and in weekly N.D.E. vigils at the Federal Building Fridays 6-7 pm. Also active in Nevada Youth for Disarmament, Nevada Desert Experience Peace Test. If you're going to be in Vegas and want to participate call A.P.T. at (702) 363-7875

Well that's good for now, hopefully next time will find things have progressed even farther. Thanx.
Sean & Rick/ 6409 Bristol Wy/ Las Vegas, NV 89107



Mankato- Greetings from the land of Eternal Boredom. This is Mankatos first scene report. Mankato is a city about 80 miles south of Minneapolis/St Paul and we've been experiencing quite a bit of hardcore culture lately.

To start out, I'll mention some history. In 1984, an alternative bar called Skanks had opened its door to a developing scene. The locals to start playing Skanks were the SEX OFFENDORS (who played a lot of Sex Pistols covers), the ABUSED, The DEPRAVED, and STIFF KITCHEN. The Abused were a real cool Flipper-sounding band and the Depraved were brief; but that's all in the past. Skanks died because of money problems; fortunately D.O.A., Husker Du, Dragnet, The Ugly Americans, The Vampire Lezbos, and a bunch others got to play there. The major problem with Skanks was that it was a bar and kids under 19 weren't allowed in.

The Youth, however, were not stopped. A few all-age shows started happening and are continuing to happen, with the Upright Citizens, Outcry, Iron Fist, the Vibes, 4 Nice Men With Clean White Teeth, The Pocket Snakes, Blind Approach, and a few others.

So, you might be asking yourself, "What is happening in Mankato now?" Well, we now have a bunch of local bands: ED GEIN'S SUPPER CLUB, our newest locals are 7 Seconds -nfluenced and are intent on breaking all known musical speed records. They've only been around a couple months and have alot of potential. RASH HUMAN VANITY played their first show awhile back and I haven't seen or heard anything of them since. P.S.D. is great. To me they sound like an early Minor Threat. They have been together since the fall of '86 and have been playing out quite a bit lately. PLAIN TRUTH have been together since spring of '86 and have gone through a few singers and finally settled on one. They've been playing regularly and have speeded up their toons a lot. The ALTERED have been together for a while and they used to be CARSTENSEN'S ARMY but got a new singer and changed their name. They haven't played in a long time but they've been practicing alot so we'll hopefully see them soon.

SNFU just stopped by to play a hot show here with P.S.D., Plain Truth, and Outcry. That was the best show around here in a long time. It's really cool because we keep getting new people at shows.

Right now we're looking for new places to put on shows. Because of vandalism at our regular halls, they are reluctant to rent out to us anymore. But we're looking: maybe some outdoor shows soon. If any bands are interested in playing a show here give us a call or drop a line. Or if anyone is interested in more info on Kato bands or just to bullshit, please write. Jeffrey Schnobrich, 1625 Commerce Dr. #1 North, Mankato, Minnesota. 56001. (507)387-7682. Until our next report; Take Care.

P.S. PLAIN TRUTH & P.S.D. have a tape available. Just send a blank tape and 75 cents to address above.

Greetings from Beantown, where there's been quite a recent spurt of activity and some newer bands to get excited about. There's a new local music compilation, Crawling From Within, put out by Rocco of Bang! 'zine, featuring such local legends as Willie Alexander, Classic Ruins, Limbo Race and, also, two of Boston's hottest younger bands, The BAGS and The LEMONHEADS. If one word could describe The Bags, it's *loud.* Sometimes fast, too, but always fucking loud. Firmly rooted in the crunching rock of the 70s, with obvious nods to 60s garage punk and some thrash, seeing The Bags live is an assault on your eardrums. Jim Janota pounds the drums so hard 'ya think he's gonna set off an earthquake and Jon Hardy and Crispin Woods' boisterous vocals get the job done, as they pummel their bass and guitar, respectively. They have 12 songs in the can and are looking around for a label. As for The Lemonheads, they should

have an album out by the time you read this and it's a punk/pop gem. Switching drummer Ben Deily to guitar and adding a new drummer has filled out their sound considerably. They also seem to be moving away from the old Replacements/Buzzcocks style they've been compared to and creating their own unique approach.

It's been punk rock legend time around here lately. First, JERRY'S KIDS, as I've mentioned before, are back with an absolute vengeance. In addition, we've been graced, in recent weeks, by visits from Cleveland's great Pagans, onetime wrestling giant and Dictator vocalist Handsome Dick Manitoba's new band Wild Kingdom, as well as another show by UNNATURAL AXE. By the way, Taang Records plans to reissue the Axe's "Hitler's Brain" 7" (not the 4 song version, though), as well as new stuff by the aformentioned Lemonheads, MOVING TARGETS and Jerry's Kids later in the summer. Curtis will also be reissuing the first Jerry's Kids' and DYS discs, as well.

As for personnel shakeups, Peter Prescott has found replacements for Jeff and Jon in VOLCANO SUNS. They are guitarist Chuck Hahn, formerly of Sorry, and Bob Weston, most recently with Miranda Warning, on bass. Moving Targets are also having major personnel problems. It looks as though bassist Chuck "Roast" Freeman and drummer Pat Brady will be leaving the band. Jeff Weigand (ex-Volcano Suns), and drummers Walter Gustafson (ex-Straw Dogs, Outlets, Gang Green and now with Nervous Eaters) and Mike Powers (Tyrus) have been mentioned as potential replacements. PSYCHO kicked out their singer, Mega, and are now a three-piece, but I don't know if it's a permanent situation or not. CANCEROUS GROWTH finally found a new bass-player, Mark Small, and have recorded a second album. Their music is taking a different direction, lately, as Husker-ish melody lines creep into their thrash assault, and it seems to be a move in the right direction. The STRAW DOGS have added Chuck Stilphen (ex-Freeze, Gang Green) on guitar and Tom McKnight (ex-Proletariat) on drums. Finally, the latest chapter in the SLAP SHOT saga. They're not breaking up, at least for now, and they're still a 4-piece, although they'd like to eventually add a bass player so Jordan can switch to guitar. Meantime, they've added Last Rights and Negative FX songs to their repertoire.

EXPANDO-BRAIN have reformed for the summer. Some more promising new bands knocking around who I haven't seen yet are BULLET LA VOLTA, VACANT AUTHORITY, The EELS and the newly reformed WREACKING CREW. GANG GREEN are out touring the west coast, as I write this. The new Suburban Voice (#22) is finally out and you can get one for $1.50 ppd, from the address below, as well as the SHATTERED SILENCE demo for $3 ppd. Take care, have a great summer.

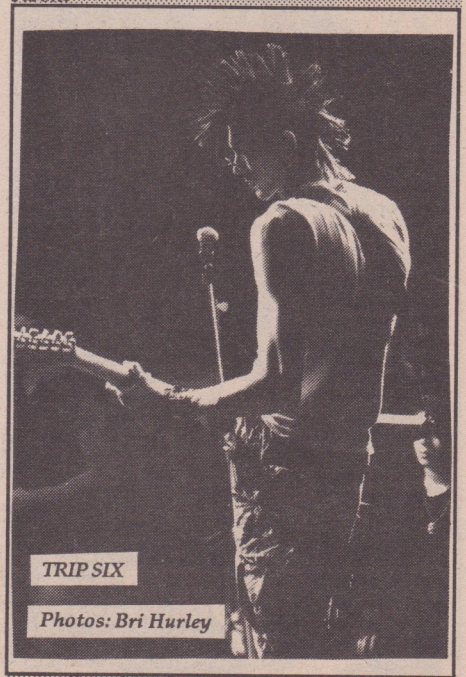
Al Quint/ PO Box 1605/ Lynn, MA 01903/ (617)596-1570 (not after 11 PM EST, please)

R.I.P.: Marilyn Quint (1928-1987)

This morning I watched the sun rise over Tompkins Square Park. The sky turned from a vivid dark blue to an almost colorless emptiness. If that makes sense. Anyway, across the street a bunch of pigeons were comfortably seated on a roof-top. One of them started to flutter, lost its balance, and fell five stories. I saw it as if it were in slow motion. It was trying to regain its balance in the air, but could not. It landed with a soft "thump". I walked over to it with a friend of mine, and quietly stared at it. Its breathing was fast at first, but it became slower and more even. Its eyes were closing as its wings started to slowly relax. The breathing then became less even and finally stopped. A cab turned around on the corner and its headlights shone brightly upon the dead bird for a brief second. Then the lights were gone. I

UNDERDOG

then began to notice the freshness of the morning air, the smell of New York. I heard garbage trucks running their motors to compact trash, and I heard other birds singing in the morning spring air. It was a new day. Sometimes we all need new days. Punk Rock.



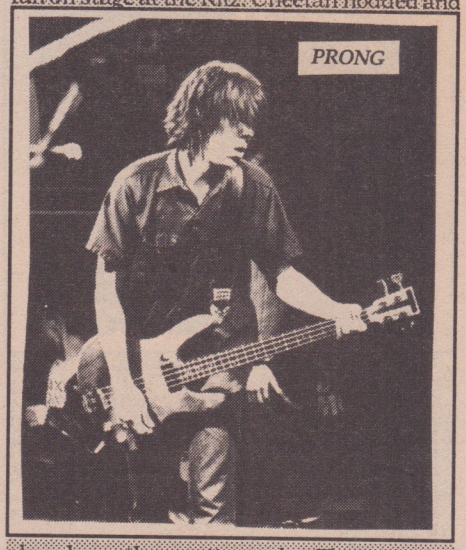
TRIP SIX

Photos: Bri Hurley

All right, the hood and blankets are gone for now. I did attend some shows that were really fucking great. I don't know what order to put them in, so, eeny-meany-miny-moe-curly- larry-shemp. Ummm, RITUAL TENSION. Geez, these guys are fucking amazing. I saw them at Tin Pan Alley a couple of weeks ago, two nights in a row. Their music and stuff really got to me. They have a lot to say. About everything. High points of their sets included a cover of "Hotel California" and a song called "Oh I See". These guys got a live album coming out on Celluloid, and an EP already out, and a new one coming out next month. Check this out. As Stephan Prophet says, "great dain bramaged music."

The "all-mighty" PRONG played a killer show at the Lizmar Lounge. The stuff is as tight as ever, and it was so loud my ears rang for hours afterward. Yow! They have an EP out now, and, well, I don't have to say anymore except these guys are "In My Veins!"

"It's been me and Cheetah, just me and Cheetah, right Cheetah?" Stiv asked Cheetah on stage at the Ritz. Cheetah nodded and



PRONG

played another guitar solo. This month's joke show does not go to LETCH PATROL. I'm sorry, it goes to a band that, well, umm, it goes to the DEAD BOYS. They played their final show, (or so they say) last month. As soon as they took the stage I knew something was wrong. Three of the members did not look familiar at all. In fact, it turns out they were hired on the spot to play 'cause all the DEAD BOYS quit except for Stiv and Cheetah. Anyway, the show turned out to be really funny. Stiv talked about the decline of Punk Rock, the end of an era, and the end of the DEAD BOYS. Cheetah just kept saying, "Stiv, There'll be another day. Another day." Actually it was kinda sad. Finally the backup musicians quit playing, and Stiv and Cheetah did songs alone, together. They played "Not Anymore" at the end. They left the stage. The end of the DEAD BOYS. The end of an era. The end of a great warped sense of humor. And in a way, the end of my childhood. These days of listening to "Young, Loud and Snotty" in my friend's pick-up truck, before school, while getting stoned, are over. Not Anymore.

CBGB had the usual shows with one or two pretty good matinees. KGB, Toxic Reasons, Rhythm Pigs, UNDERDOG, TRIP SIX and a few other bands played the shows. The turn-out was kinda low for some of the shows, but I just think it is that time of year. The bands played well, and I urge all New Yorkers to start turning up at shows before they stop having them due to lack of attendance.

In the record world, FALSE PROPHETS have an album due out around the middle of June. PORNO DRACULA have a demo tape out and it is pretty fucking good. The band features the drummer from SCAB, as well as Leon (ex- Kretons) and a bitchen singer named Ron Katz. You can write for a tape at 174 Delancy Street Apt. 5F/ NYC, NY 10002. TOKEN ENTRY have a new album out, and DISTRACTION BOYS have one coming out soon.

In band news, HOPE now has two new members. A drummer guy named Mike, and a bass player named Carco (ex-Misguided). These guys are getting really good, and Jessie Malin is already great. ARTLESS is on tour in Europe. Hello Mike, and Mike, and Otto and Gavin. RAMONES got an album on the way out. And I gotta get out of here soon.

So that's about it for my part of the scene report. A few odds and ends though. DONNY THE PUNK got beat up by a bunch of skin-heads. Wonderful. What unity. Harris of LETCH PATROL is doing fine with his new cane that is painted black and gold. What is it with lead singers and canes...? Chicken John of the above overly-mentioned band is in the hospital but is due out tomorrow. Send him get well cards in care of me. Uggh, umm, the APRC hates me, but so

what. Life goes on. Until next month... Punk rock! George/ False Prophets/ 163 Ave B/ NY, NY 10009

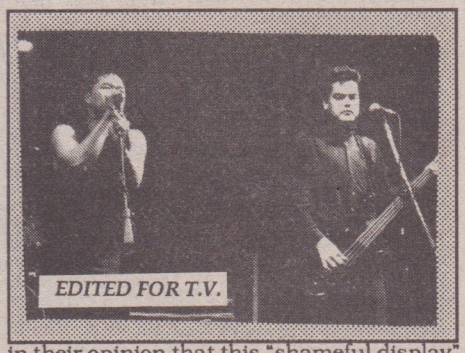
P.S. A benefit for Jello Biafra was held at CBGB's last month. Stephan, of the FALSE PROPHETS, MC'd the show and wrote the following article. The bands that played included: DISTRACTION BOYS, EDITED FOR TV, HOT CROSS BUNNIES, DEMO MOE, MARK SLOAN, NEW REPUBLIC, WHITE PLASTIC, FIST OF FACTS, SCOTA MILLS, SLOW POKE, HOPE, LIFE SENTENCE, PRONG, EDEN BURNING, WHOLE WIDE WORLD, RAT AT RAT R, FALSE PROPHETS, and a "trash the classics" jam band.

"We need him crucified,
that's all we have to do"

Once upon a time there was a very bad boy, a very, very naughty boy (at least by some society standards). His crime was a heinous one and punishment of the severest order was bellowed for from high on up in the ivory towers. "We need an example made of him," cried the king's henchmen (and

WHITE PLASTIC

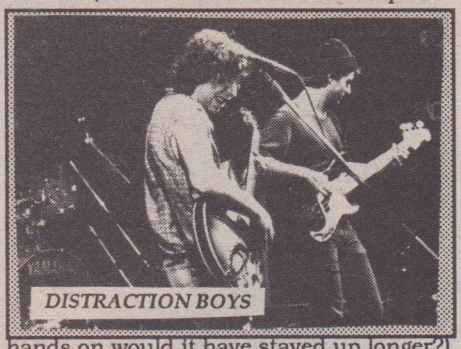
women), "for he has fouled our tender youth with images so lascivious, we dare not mention." Yet in some small pockets (hidden far underground I'd say) a festering growth of "think for themselves outlaws" thought very differently, very, very differently. It was


EDITED FOR T.V.

in their opinion that this "shameful display" was but a warning, a mirror of the very ilk that it irked and its "moral of the immoral" was that of perpetuating the crime of greed over actual need. And the means of obtaining this placebo pacification soon becoming sex itself (the very use and abuse kind, very, very) and so the lines were drawn and dusty documents seldom practiced (constitution?) dragged out and re-interpreted for each camp's needs. Now that battle has yet to be won on either side, the showdown is near.

FALSE PROPHETS

Yet a bigger problem exists, it exists now like it had existed in the time "when they came for the Jews and I did not speak for I was not one myself," well they came for this naughty boy — have you spoken up or are you waiting till there's "no one left to speak for you"...? The story "LIVE THEATRE" — "Were they censored?" (you decide). With barely a nickel from New York (the feudal kingdom of the real estate whorelords), we set to rectify the rectumfied, painstakingly after much ideological crossfire and cross examination an ad-hoc band on the run arguably named "the Hands Off Jello Biafra Committee" was erected (one wonders if we had kept the


DISTRACTION BOYS

hands on would it have stayed up longer?)

Yes the circus would come to town hear ye! Hear ye! 20 bands 20! ... 20 minutes each! Twenty fucking egos to worry about? No... for once in a very rare while rock'n'rollers do see the cause before the applause. Not to mention that this very cause has art's Vietnam written all over it in neon fuck-fingers, hear me you "art-teests" out there jo mama! It's yer ass, sooner or later!

Ringmasters for this defiant display were Steve (offstage and organizer) Kate

DEMO MOE

(organizer and MC) with Marc (Ritual Tension) and Tony (Braindrops) as stage managers. Mondo-mouth me took on the master of bations, er, ceremonies position with False Prophets to be scheduled to play last. Arena for the flying circus was the ever-standing CBGB's who would forego an afternoon matinee and audition nite so to have 12 full hours to speak our minds — what was left of them.

With a later on scheduled video-taping by Spain-network TV it was important to keep the revolution dancing along (go Emma

HOT CROSS BUNNIES

go!) and it did smoothly, very, very smoothly... which made me fucking nervous. Snap crackle, pop amp krispies — there goes one guitar amp and another — back ups? On the way. One poor guitar player (New Republic) had to play through the PA system but rocked righteously nevertheless. It was soon suggested to me that I'd take a break. Sure, why not... what else could go wrong... There I was backstage talking to the Espana video crew when innocuously enough a "poet" was announced by Kate from the people of WWIII Illustrated. And illustrated it was; a vivid portrait of how low one must resort to to insult an intelligent, highly issue-conscious crowd of anti-censorship supporters. This was to be the "Dick of Death" in the face of our feminist sisters' day... why? Something wrong with gender equality little boy. At this point I must admit to have tried my best to carry on the filming plans conversation and tune-out WWIII Masturbated (with limp ideas I might add) but as this angry "man of the streets" spewed on in what was described in detail to me as a very unimaginitive, unoriginal rip-off of the latest "Philly Ed Gein"'s "Taxidermist Fantasies" the "incident" happened...

Ah yes, the "incident" the issue of the day — when do anti-censorers become the censorers... He was given the hook, gonged by Jaye P. Morgan as they say, not by me (as they claim so vehemently) but by Steve, Kate and a woman of Communist/Feminist ideology. were they wrong? Or was the intolerable pain and disappointment of someone supposedly on their side in this "us" against "them" world just too much to bear on this somewhat joyous occasion. There will be some who will claim (I being one) that it was nothing more than a premeditated sopho-

Host: STEPHAN
Photos: Bri Hurley

moric test, an attempt to see how many buttons they could push to get a rise and refocus the attention on them not the love shared by a group of equal humans desperately wanting a world free of their mentality. Oh this "poet" claimed that "this is the way it is, man, face-up, wise-up" etc. Yes sometime it is homeboy and the reason it still is is because people like you and the mass big money media rub our faces in it everyday of our lives (sometimes it even rubs off on impressionable sorts who copy-cat the crime again and again — how about you: chop any bitches up lately — "use Reynold's wrap to freeze..."

The show would continue despite the shouting matches, controversy and insulted intellects... until... up jumped on the stage the official whining, lisping dog and head cheerleader for the poets of WWIII Illus. "I ttthhink we thould let me back on to finithsh"... The crowd shouted in unison "No!" He continued his grandstanding calling us nazis and censors until it prompted one outraged woman to storm the mic and retort something to the effect of not wanting to be "raped twice" in the same day. By now it was again my turn at the wheel (better have some good jokes Stephan...)

I proceeded to thank the teenagers in the audience for not killing themselves during today's show. A sick way of calling attention to the need to love oneself. And as they say in the old show-biz, the show did go on, and on, and on until 20 bands 20 rocked the house, crucially radically, inspiringly, does this story have a happy ending? Well it does have the added then unknown event of an actual bomb scare (some discounted parties maybe?) but scare only nevertheless... bombs... kind of the way this government handles groups of people who don't fully accept their supremist ideologies huh?

Epilogue "Nazi Censor Headquarters"

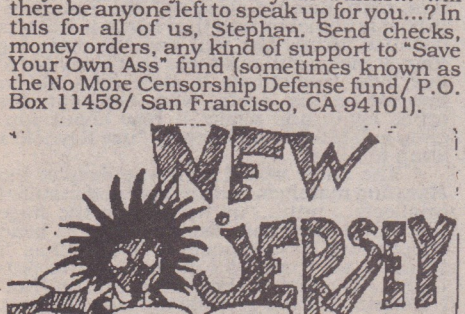
That's what it reads on our rehearsal studio, not to mention the following vitriol Stefan = Goebbels. Don't you just hate to be the vent of misdirected anger for something you have very little to do with. Who died and left me boss? No I did not stop their show, but yes I did nothing to help it start up again.

I was too busy giving and receiving love from the audience (besides making a total fool of myself as MC). Are these very expressions of love the cause of jealousy? If so I'd suggest kinder, more intelligent ways of sharing ideas, maybe use the kind that respect all people as one...

And with the also presence of a typewritten page-long diatribe denouncing me as "inadequate as a man" as to need "cause bearing" (protesting) as a "source of virility" forces me to not only straddle a fence between "I'm too busy laughing to dignify that with a response and the other side in which I'd have to egotistically jog that lisping dog's memory to a time when an "ex-lover" of mine tried his style of bed and bored after our break-up (only to sneak back over for the kind of excessiveness she'd become so orgasmically accustomed to)... and that only resulting in a bout of sad but true "who's the daddy dilemna" — percentages pointed a cruel finger of fate at me... yes we all got screwed (not unlike the message of said H.R. Giger poster in question...) Was that dirty laundry warning necessary? (maybe not). But it's there for the purpose of showing how the human (male in this case) ego can wage war on many different battlefields and how these selfish crimes go on being committed in many different forms (sometimes indefinitely). And in this case with this person I had made the attempt to end the stupidity by staying and performing not less than a month ago at a benefit for squatters as well as legal defense for two individuals who were arrested at the scene of their protest (he was one of them)... and yes I did get angry and raise a "controlled" stink when we last minute found out that after being told it wasn't including him, that it was — the cause won out over petty jealousy. Hey little man why are you bothering me now...? And what is WWIII Illustrated really about? Stopping it — or causing it...?

All bullshit aside, about 350 performers and supporters (why not more!?) that day raised their middle fingers high and found out that they had power after all. The power to inform others of the omnipresent clampdown and the power to help save this thing we call self-expression for all...

P.S. $1,100 dollars is not enough New York, the local weekend nazi-youth matinees usually make more! (sick). On June 1 Biafra faces a jury of "who's" peers (not his). Funny thing my skinhead "friends" when they come for you and your bands... will there be anyone left to speak up for you...? In this for all of us, Stephan. Send checks, money orders, any kind of support to "Save Your Own Ass" fund (sometimes known as the No More Censorship Defense fund/ P.O. Box 11458/ San Francisco, CA 94101).



Yo, word-up from the toxic state. Regular Jersey scenester dude Jon LeVine has been in the hospital with mono so I'll be filling in for a while. When we last left off, the Jersey scene was recovering from the loss of two of its biggest and brightest bands, PLEASED YOUTH and BODIES IN PANIC. Well, don't fret kiddies because the former members of all these groups have been far from inactive. The ex-Pleased Youth members seem to be the most active with guitarists Paul Decolater and Doug Viztum forming a whole new group aptly entitled MOBY DICK. Lead voice Keith (sex-god) Har-tal is the new bass player for ADRENALIN O.D. And drummer Greg Walkeris A.O.D's merchandise executive.

As far as gigs are concerned. There will no doubt be a slowing down with the coming of summer and the departure of the political punk segment to the suburban existense. The biggest sponsor of all ages gigs (barring the big clubs) has been CISPES (the Commitee In Solidarity with the People of El Salvador) which does gigs almost every two weeks over at Rutgers University. Almost every Jersey punk band has played one

of their shows and a few national acts as well. The bands play for little or no money and all the profits that are made are put into funds for the likes of medical aid and the sanctuary movement. There had been some all-ages shows at a Knights hall here in New Brunswick but they were shut down due to an unfortunate riot between alot of drunken punks and skinheads and a few drunk Knights members. Fortunately, nobody exept those responsible suffered any major damage. Hopefully we'll find a new hall or it really will be a long hot summer.

In band news, there are a lot of new and talented bands springing up every day. SHOCK MOMIES are one who have just released an incredible 13 song demo featuring such songs as "I Left my Mom in Viet-Nam", and "Shave your head" (to the tune of "Bang your Head". Very funny and insightful music indeed. These fine tapes can be gotten by writing Jim Norton/ 34 Shrewsbury Drive/ Monmouth Beach NJ 07750. Send him some money too.

Another band with a new demo is BLACK VOMIT, who's songs remind me a great deal of 82' punk for some reason. You can get their demo by writing Packy Vomit/ 6 Florence Dr/ Jamesburg NJ 07731. Another interesting band out now is CRUCIAL YOUTH XXXX, who are a mock on all the straight edge unity bands. They're selling shirt and tapes and you can get the lowdown by writing the Jain gang at 234 Holland Rd/ Holmdel NJ 07733. Who knows, maybe they'll go through mega personality crisis and member changes like most unity bands.

And finally, my band POST EJACULATION DEPPRESSION has just released a 7 song EP called Xerox For Yugoslavia. Drop me a line and $3.00 dollars for a copy. Bands of all different sounds, send your records, demos, propaganda. I also put out a fanzine every once and a while called Complex Lies. Anyway, that's all folks, treat your parents well.

Samuel Shiffman/ 320 Montgomery St/ Highland Park NJ 08904

Changes, rearrangements and extreme dymaticism. I love it, I live for it and here goes.

Nothing stays the same for very long here in Delaware. And this gives me that faint glimmer of hope you're always hearing people talk about. Changes: this category, although sweeping, applies well to many of the events of the last month. INFECTION of Wilmington/New Castle, have changed vocalists, replacing Rob (the old) with Victor (the new). Circumstances surrounding this change are unclear, however, since I'm playing mediator to rumor, I'll drop 3 words. Crack and bad attitude. (God I love this scene. It's so non-predictable.) Any ol' how, the new Infection line-up is expected to release a new tape very soon. These guys are tight and more than worthy of your time. Give them your support.

TMR Productions, located here in central Delaware, has taken a change for the worse. It seems as if the mole hill of financial difficulty has turned into the mountain of liable suits. Trashed bathrooms, broken tables and mutilated chairs equal somewhere in the neighborhood of $800. Needless mentioning that there will not be any more shows in Dover of which TMR will pick up the tab. Anyone with conscience enough to help Kevin of TMR out of the deep hole he is in can send their contributions to TMR/ 7 Cherry Dr/ Magnolia DE 19962. And after all, you jerkoids wrecked your own scene, why shouldn't you shoulder some of the responsibility of re-erecting it?

Rearrangements- now then. The band you've all been waiting to read about slumps under this category. FVK/EMG has undergone one final rearrangement. Scotty Pomp, former bassist for this oh-so-hot band of know-it-alls has been replaced by none other than Jojo Kenn. Jojo hails from a variety of places and has been the frontrunner for a few great European bands. While taking a quiet leave of insanity here in Dover, he chanced upon FVK/EMG, fell in love, and the rest they say is history. Is there anything you'd like to say to all those screaming fans, Jojo? "Yeah, the Weaky Boys (that's spelled Beastie) live in my ass!" Well, that pretty much sums it up.

Extreme dymaticism- The STIFFS have just distributed a tape of their best stuff named Dance of the Dead. This tape, this band, these guys are great. Kurt, (Stiff bassist), I understand deserves a lot of the credit for the production of this and many other pending projects. Almost makes me envious of the guy's drive. Real proud of you this-away, Kurt. (and Stiffs) The tape is only three dollars and can be found in the majority of interstate record carriers. MORBID LIFE has finally been ressurected from the coffin. Old tunes and fresh meat have proven a stately combination, as these characters, how do they say, 'shred'? Internal complications could doom this foursome. We are rooting that it doesn't happen.

Events as of late- The last TMR show, held at the Camden-Wyoming Firehall, turned more tragic as the night progressed. Another case of too much damage and not enough concern. This clinches the show habit here in Dover and ensures another boring summer of smoking pot and hanging out at the shore. Say, what is it you crazy kids listen to again, The Dead Boys or the Grateful Dead? Point being, what's the difference in a non-motile mind?

Finally, FVK/EMG have been playing everywhere lately. From impromtu skate contests to redneck parties. And being asked to leave is nothing green to this crew. It would appear that not only don't people enjoy hearing the truth about themselves and their world, but they especially do not like having their Ciranoses rubbed in it

either. But that's par for the course, I suppose. And what over-quoted and more-overlymisunder- stood book was that which said, "A prophet is accepted everywhere except in his own home town"? Bobo Rhetoric

An important P.S.

ODE TO BENJAMIN LINDER

In rembrance of Benjamin Linder
And all those other lives so futily lost
The brightest stars are void of greatest detail
To serve a world before their light is spent

Mistakes are made to avail a better tomorrow
But when death results, tomorrow will never come
Yes innocence falls again to fill the stomach of neo-embroidered militarist ideals

Humanity has no lettered guarantee
Unselfish acts go without deserved thanks
If people like Linder are few and far between
The most noteworthy offering is in the memory
The time has come to stop and ask ourselves
When this trail of blood will be put to an end
As long as our hearts will not be at ease
We will remember Benjamin Linder

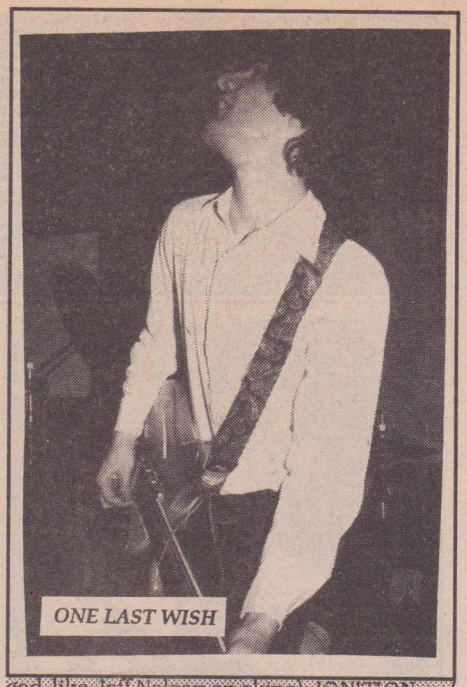
On April 28 of this year, a citizen of the United States of America was slain by U.S. trained and funded Contra rebels. This citizen was Benjamin Linder, a mechanical engineer from Oregon, working as a volunteer without pay for the Nicaraguan government. He was 27 years old.

From all accounts, Linder was working on a project to provide electricity to much of northern Nicaragua, near the town of La Camaleona. While on his route of surveys, he and the Sandinista patrol escorting him were pinned down in a Contra ambush. In the fight, a grenade was thrown close, wounding Linder and killing two militiamen. Later, as Linder lay bleeding and wounded from the grenade fragments, an FDN rebel approached and shot him through the head at point blank range. Benjamin Linder remains as the first American volunteer for the Nicaraguan goverment to be killed by Contra forces in its 5 year standing war against the Sandinistas. He was buried in Nicaragua at his own request via a letter he had left months previous.

We of FVK/EMG are deeply grieved over the loss of such a human being. Benjamin Linder, to us, represents more than just a standard of benevolence which all people can learn from, but another reminder of how far away from this standard men as a whole really are. Our hope is that you would join us in realization and lamenting. "The cycle has got to end sometime".

Well, well. After a long period of silence along comes the ever elusive D.C. scene report. There's so much to talk about that I hardly know where to begin. "How about new bands?" Great.

Hordes of bands have been pouring into the scene breathing some life into it after a stagnant period. First off is HAPPY GO LICKY (not Lucky!) which consists of all the original members of RITES OF SPRING. They do not however sound anything like either RITES OF SPRING or ONE LAST WISH (who, needless to say, had broken up, but not before recording a fantastic 12 song demo). Other hot bands on the scene are 3 (with ex-members of GRAY MATTER and the


ONE LAST WISH

god-like Jeff Nelson on skins); IGNITION, w/ members of FAITH, GRAY MATTER and SOULSIDE have recorded a single and are planning on some touring this summer so watch out!; FIRE PARTY, an all female, smoking hot, rockin' band have played a few shows and proved themselves as more than a novelty (as most all-girl bands are taken); RAIN (which just happens to be yours truly's band) has recorded a 6 song demo which will hopefully be coming out in the summer.

And yet more bands: SHUTTER TO THINK have a cassette demo out and are due in the studio again soon. BRAVER NOISE have put out an LP and are putting together a compilation LP on Fetal Records featuring tons of newer local bands. LAW OF FIVES, w/ ex- GRAND MAL members and the man who does it all, Mitch Parker... Hott ...BROKEN SIREN are hot, kind-of like a newer hopped up Runaways! KINGFACE have recorded some songs, hopefully for a slab of vinyl. Dave Grubbs from SQUIRREL BAIT is getting together a new band in town. REPTILE HOUSE has gotten back together as did DAG NASTY now w/ Doug of the Descendents on bass, hot new tape from them, too. Other new names on the scene: AT WITS END and THE SILENCE AFTER, and countless other bands emerging from the surrounding area that I just can't keep up with.

SHUTTER TO THINK

Last on the list is kind of a local band but not really: the HENRY ROLLINS group. To clear up some rumors... Mike Hampton (ex- SOA, FAITH, EMBRACE, ONE LAST WISH) does not play on this record... at all. But practically everyone else on it is from here. Guitarist Chris Haskett (ex-Enzymes and Surfin' Dave & the Absent Legends) and bassist extraordinaire Bernie Wandel, not to mention Henry, put out one of the hottest LP's of the year. Don't miss it.

SCREAM

SCREAM's drummer, Kent Stax (take a bow) has left the band due to family commitments. He will be sorely missed. Taking his place will be the maniacal junior Chuck Biscuits, Dave Grohl (who used to be in DAIN BRAMAGE). DAIN BRAMAGE, the late, have an LP out on Fartblossom Records of Pomona.

SCREAM is the first rock band to sign to the local reggae label Ras Records (who have put out such artists as Black Uhuru and

GOVERNMENT ISSUE

Photos: Jenny

Yellowman). The band will be doing some major touring in the months to come and will hopefully make it big. I wish them all the luck they need. Meanwhile, SOULSIDE is planning to get together this summer for a brief tour. Watch for their LP on Sammich Records. MADHOUSE had a legal encounter with Prince when they realized he had produced a record by a band with the same name. After some maneuvering and a financial arrangement MADHOUSE gave up their name and have become STRANGE BOU-

TIQUE. Fred Smith (ex- BEEFEATER) is currently their hot git man. BLACK MARKET BABY have signed to Jem Records.

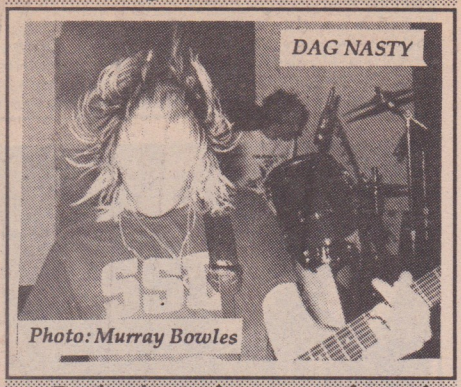


Photo: Murray Bowles

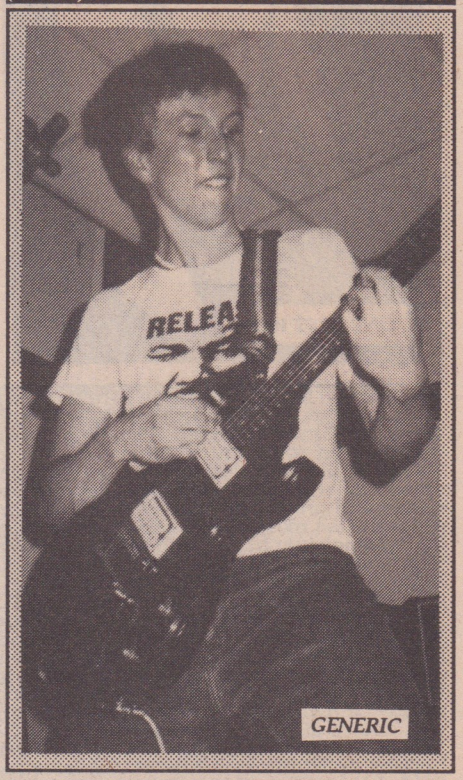
Dischord is in the process of some hot new releases! They've just released the BEEFEATER House Burning Down LP which is the best the band has ever recorded. Also out, on cassette!, are MINOR THREAT's Out of Step and DAG NASTY's LP. Next in line are the much anticipated and long overdue RITES OF SPRING single and an EMBRACE record!!

On the "major league" side of things, GOVT. ISSUE are apparently being released on CD! The MEATMEN have recorded a "Centurions of Rome" video which may be shown on MTV! MARGINAL MAN are still in the studio mixing new material.

The last thing left to mention is the outstanding effort being put forth by the Positive Force group to help put some political awareness in the scene. For the past couple of years Positive Force {(703)CROW-ROT} has been putting together shows w/ new bands, and old, in conjunction w/ major political concerns, ranging from Human Rights, to Anti-Apartheid to Gay Rights to Animal Rights. These shows are a mixture of speakers and music that will hopefully get people a bit more informed on what's going on in the world around them. We thank them for their efforts. That's it. Bert Q

High crustys everywhere. Just a short report about the Lancashire area, cause there has been a lack of reports for the UK section. We have a club near us called Planet X (Liverpool) which has hardcore gigs once a month, its a gothic style place, but a great atmosphere. So far BGK, Heresy, Ripcord, and Antisect have played. Coming soon CCM, Extreme Noise Terror, Stupids and maybe Larm. Let's see some of you US bands coming over, we'd love to see Repulsion, Accused, Crumbsucker, Prong, Excel, there is a strong market just now for U.S. hardcore, we'd expect more than just one show in London like what a lot of the thrash metal bands do, we can't afford the London prices, or travel costs, so come on how about it?? Also, it seems bands like Cro-Mags, Agnostic Front, Ludichrist are making it into the glossy metal magazines, we'll see lots of long hair in their pics in a couple of months. Hi Suicidal Tendencies ha! ha!.

On the band front around here, "TEO HEALTH have a second demo out, its moved to a more Slayer style than their usual hard rock/punk approach of a few years ago, its great tho and that bass sound reminds me of early Discharge. PHOBIA have split up after getting lots of violence at their gigs from so called followers, pity great band. DIRECT ATTACK ha!ha! don't know what to say, good band in the speed stacks now playing disco club music, I was always suspicious of their beliefs, good riddance, I say. Alan from the in-famous Alan's hardcore/skate shop started a band with ex- Jelly Bean Skate singer, reminded me of Minor Threat but they seem to be too busy to keep it going. JELLY BEAN STATE broke up, and you'll have probably seen John's artwork in MRR and zines around, he does a great zine. JBS. ELECTRO HIPPIES have released a split 12" with GENERIC which is a stormer, going to see them with Chetah Chrome Mother Fuckers soon. The DEFORMED are planning to release a LP with co-operation with Alan (Alains) and with our new material. It will be



GENERIC

alot "heavier" in sound, but not Metal. New songs such as: "Slow Death," "Burial," "Trial" (our only political song), still awaiting word from a distributor. NO BRAIN CELLS have not been busy for a while should have released a flexi, but it fell through. Saw them in rehearsal. (If that's what you call total noise, chaos, drunkedness) and some of their new songs rip with metal touches. Well, hope everyone is well, I have a terrible hangover, but who's to blame. Fight Back Zine #4 is out. (See above) Send for me tape list if interested, O.K.? Stay Crusty, Dave:/ 20 Keble Grove/ Leigh Lancs. WN7 5LQ/ England

Police faced death chants In pub battle

Chants of "kill the pigs" greeted police called to remove about 100 young people from an Aldershot pub/nightspot.

The Sheriff Court heard the officers faced a hail of missiles, including tankards and bottles. One policeman was hit on the head by a glass ashtray.

The scene then was the Alliance & Victoria Royal where, the court heard, police were called because gates and doors were ripped down.

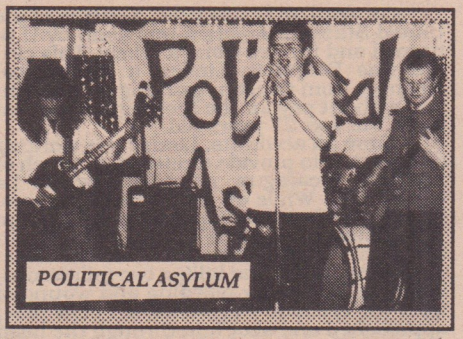
Twelve youths are on bail pending a hearing on the charges on September 12. It is alleged that between 2 and 3 o'clock on the morning of Sunday, June 19 they, with others, did riot in the licensed premises and use threatening behaviour.

It's been a good few months since you heard anything from this fair land, mainly because nothing really does happen. Well it may be old news but last November CONFLICT were due to play in the Capital City

OI POLLOI

Edinburgh but never got to because the police raided the place and started busting folk about, there was roughly 90 odd police running riot (see enclosed press cutting on it) the trial is still going on at this moment in time.

Band news: Well there's been a few good new bands but nothing particularly outstanding, MAXIMUM SECURITY from Glasgow have a new guitarist and are miles



POLITICAL ASYLUM

better than their first demo... THE DISTURBED have done a new demo and it's rumored to "put the first one to shame"; they've added a second guitarist to beef their sound up a bit, there's been regular gigs in Glasgow now with a pub sticking its neck out to put on punk stuff.

OI POLLOI split then reformed again with a new lineup and playing straight out thrash nnow. There's talk of split LP's with TOXIC EPHEX from Aberdeen who put out their EP called Punk As Fuck. AOA have speeded up and should appeal to folk who like super fast thrash, don't know what they're doing studio wise... POLITICAL ASYLUM are in the studio at this very moment laying down tracks for a mini LP due out in September, they're getting more and more laid back these days, there's also talk of going to Europe for mass headbanging sessions. There's bands who've come and gone such as MARTIAL LAW, CHAOTIC SUBVERSION, TALKING TRUST, etc. etc... DISTEMPER are venturing more towards the pop sound than ever before... Other names I've heard about are CONSCIENCE, DIJARDOO, ANIMAL INSTINX and DISRUPTIVE INFLUENCE but I don't really know all that much about them all.

Zine scene, yes well it's quite pathetic with only a handful of zines going, there's been a few new ones like Tirade, Wasted Brains, and Skull and Crossbones, plus there's still the regular ones chugging away such as Axe of Freedom which is up to number 6 now, I think... Then there's myself, my zine being called Think for Yourself, which is up to number 8 now and even if I am bragging – I think it's the best one yet plus there's a few more pages than previous issues, you can get it for a swap or a very long begging letter!!

A good zine covering only Scottish stuff has come out called Beatstalking which features reviews, interviews and articles all on Scotland's bands, you could do no wrong by getting a copy so send a dollar or whatever.

On the political front, there's hardly any "Anarchist Punks" involved in any here and most things are greeted with lots of apathy, but there is some active groups like the countrer information group who do a broadsheet of news of resistance and struggle, it comes out every few months and I suggest you write and get a copy because it is well worth it. It's free but please do include money for postage.

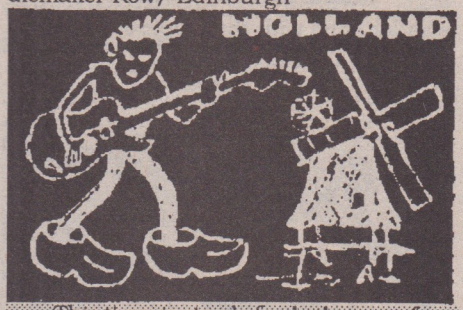
Plus there's the local Direct Action Movement who along with some other concerned individuals have formed a new group to help struggles, strikes and in general resistance to oppression, so far they've organised pickets at Laura Ashley shops to get them to stop stocking lampshades from a factory staff who were sacked for striking for a pay rise. Again there's little response from "Anarchist Punks" when it comes to things like this.

OK, that's about all I've got to say, it probably was boring but someone may like it, I'm willing to record people stuff only if they send a good quality tape with some good records or demos on it (by good quality I mean no AD tapes) or why not just write a letter (not two or three lines of Dross please) What a fussy bastard eh!

Paul Rutherford/ TFY zine/ 7 Russell Pl/ Busby/ Glasgow/ G76 8JN/ Scotland

Other addresses: bands - DISTURBED/ Jamie/ 35 Cockenzie St/ Greenfield/ Glasgow/ G32 6YH... OI POLLOI/ Deek Allon/ 5 Royal Crescent/ Edinburgh/ EL3 6P2... POLITICAL ASYLUM/ Ramsey/ 3 Balmoral Pl/ Stirling/ FK8 2RD... MAXIMUM SECURITY/ Boaby/ 94 Divernia Way/ Barrhead/ Glasgow/ G78 2PW... AOA/ 1st floor right/ 3 Wolseley Terrace/ Edinburgh/ EL8 7AB...

Zines - Beat Stalking/ Donald/ 32 Queen St./ Invergordon/ Rosshire/ IV18 0BW... Axe of Freedom (see MAXIMUM SECURITY address) ...Wasted Brains/ Chinky/ 11 Ferness Rd/ Balornock/ Glasgow G21 35H... Tirade/ Anthony/ 11 Cardown Dr/ Stepps/ Glasgow G33 6HE... Skull and Cross Bones/ John/ 5 Bellfield Av/ Eskbark/ Delkeith... other things — Counter Information/ Box 81 c/o 43 Candlemaker Row/ Edinburgh



This time, instead of only the news from Amsterdam, also some news from the smaller areas outside. Entire Holland is bursting with energy from pop groups and people who want to do something. Here in West Friesland, at this moment it's going incredibly good with the punk/alternative scene. Quite a lot of bands walking around.

The past few months we've had: A brand new EP from INDIREKT, a punk rock band with Dutch lyrics. 4 nice numbers. The title number "Nacht und Nebel" is about the fact that people stay ignorant, even when the system is knocking their own doors to get them and deport them. Lyrics and English explanation enclosed. Brought out on Diehard Records. Worth buying. $4 ppd to INDIREKT/ Rotiusstraat 1117 1624 GA Hoorn/ Holland... The first record of THE VERNON WALTERS. An EP called Hoodoo-Do Da Coruba. 4 1/2 tracks on this second (fourth, actually) Diehard production. People who've heard the record are very enthusiastic about it. (Difficult for us to write about our own band - the only thing we can say is "Buy it, because it's worth buying.) Very nice sleeve with anti-army poster. $4 ppd to THE VERNON WALTERS/ Venenlaan 47/ 1623 RA Hoorn/ Holland... A marvelous cassette from PASSIONATE HARTLESS, an upcoming band which plays "psychedelic punk". Seven honest and rapid songs (recorded in the toilets of a youth center). Promising!! $4 ppd to PASSIONATE HARTLESS/ Spanbroekerweg 144/ Spanbroek/ Holland... A six band sampler called "six-pack" with YAHOO, PIERINO, BACK ALLEY, STRANGE DAY, THE LUNATICS and TOO LOOSE. Some quite nice

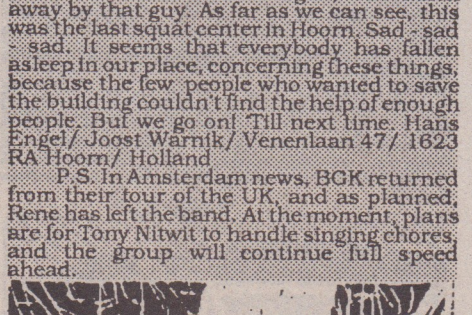
bands on this album from Pineapple Records. $8 ppd to W.P.K. c/o Astronauten-weg 138/ Hoorn/ Holland... A perfectly recorded compilation cassette of "drop the charges". Five bands—INDIREKT, THE VERNON WALTERS, GOD METONS, YAHOO & THE LUNATICS— organized a gig to raise money for the No More Censorship defense fund (reviewed MRR #45).

A new "fanzine" called 10 Scharre-leieren. First issue came out in Feb. Band reviews and critics. For the following issues a lot of other items are planned: politic/non-politic, band reviews, news, the second part of the INDIREKT interview. Only 50¢. Address: Venenlaan 47/ 1623 RA Hoorn/ Holland. (So come on, write something in it.)

The things which came out in the past months. At this moment we're busy doing gigs in 7 youth centers in Holland called "De Grotezeik van Nederland tour". Six bands: Indirekt, The Vernon Walters, Passionate Hartless, Yahoo, the Lunatics and THE MALE SISTERS (used to name themselves GOD MET ONS; newest name is the GRABBITS), are taking the piss out of "De Grote Drijs Van Nederland" - a sick commercial music contest. Indirekt and the Vernon Walters are planning a 2nd LP, which will come out in August/ September, but at that time we'll write about it. Meanwhile they're very busy touring through Holland and also playing in Belgium in April/ May: 30th April - De Marbel/ Tielt... 1 May - ??? ... 2 May - Bruxelles.

Then the sad news. Drop's dead. Drop used to be for 7 years the "heart" (?!) of the alternative scene. In this squatted building in Hoorn a lot of people organized a lot of nice concerts/ evenings etc. Already 2 years ago we lost a part of the building by a "corrupt" trick of a businessman and after a lot of storms last winter, also the last part of the building (where the Vernon Walters even did some rehearsals - life danger!) was taken away by that guy. As far as we can see, this was the last squat center in Hoorn. Sad - sad sad. It seems that everybody has fallen asleep in our place, concerning these things, because the few people who wanted to save the building couldn't find the help of enough people. But we go on! Till next time. Hans Engel/ Joost Warnik/ Venenlaan 47/ 1623 RA Hoorn/ Holland

P.S. In Amsterdam news, BGK returned from their tour of the UK, and as planned, Rene has left the band. At the moment, plans are for Tony Nitwit to handle singing chores, and the group will continue full speed ahead.



Hello MRR and people of the world,
I've taken it upon myself to write MRR's 1st? scene report from Norway, which is quite a difficult task as there is lots of work to do. I'll start with the present, as there is no time like now. At the time of writing this (March 87) there is quite a healthy scene here in Oslo, in relation to the size of the city. Oslo is what we must call the main scene in Norway, as here people from all over Norway have moved and also people from Finland, Denmark and a few from other countries too.

Most of Norways more well known "punk" bands come from here, although that is not to say nothing happens outside Oslo, as Trondheim, Norway's 2nd city, also has a healthy scene although not as big as Oslo's. In Oslo, compared to the rest of Norway, there is a lot more space to create.

In Norway, the band most well known internationally are KAFKA PROSESS. They are a 5-piece from Oslo who play a good mixture H.C., rock and melody. They have released a split LP with England's Disorder, a track on the Na Eller Aldri" (Now or Never) comp EP and also 2 tracks on Tsjernobilly Boogie comp. LP, which is just released. I believe they have just completed a demo so we should see more vinyl from them soon. KAFKA PROSESS started in 1985 from the demise of Svart Framtid (a very popular H.C. band in Norway) and have played in Denmark, Holland and the U.K. They are just about to start another tour in Holland, Belgium and W Germany.

Another band with their roots in the aforementioned Svart Framtid are STENGTE DORER. Another 5 piece band (although the original guitarist has just quit) from Oslo who are also very popular, with not just the "punks". They have an EP out on X-Port Plater (the most active Nor. H.C. label) which is split with the Yugoslavian band PROCESS. The 4 tracks by S.D. are fast, and the sound is basically H.C. but with a H.M. influence and also contains a lot of melody (although their newer material has a lot more metal influence). This seems to have come about since Borre, the old Bannlyst guitarist, joined them. They are going to the studio soon to record an LP. They want gigs so contact them (address given at end).

BANNLYST, a now defunct band, were about the rawest sounding, like a cross between Gism and Discharge. They also released an EP on X-Port in85, but this is sadly deleted. They came from a small town on the west coast called Molde, but now they all live in Oslo. All the members, except the drummer who plays in Kafka Prosess, play inanother Oslo band called SO MUCH HATE. The Bannlyst singer now plays drums and the vocalist is Kafka singer Gunnar. They have played a couple of gigs in Oslo, and want to play more and work very hard for their sound. They should soon release an LP and also some tracks on compilation LPs.

Around the Oslo scene, there are also a few other bands who are getting together or becoming defunct. There is BRENT JORD who have now split, they did 3 tracks on Tsjernobilly Boogie and a couple of gigs around Oslo. SEPPO GOES TO HOLLYWOOD, a brand new H.C. band, are playing gigs very soon and by reports are very good. That will remain to be seen. More diverse bands, although without a necessarily "punk" sou:nd, are RUBEL OG BEAT, RAGA ROCKERS, and for drinking music JOKKE OG VALENTINERNE.

Disorder (U.K.) can't seem to make their minds up if they are basing their efforts here or not. Taf, the bassist/singer, is married to a Norwegian girl and is living here? -and Steve the guitarist moves from England to here quite regularly.

Outside Oslo: from Trondheim comes ANGOR WAT who have an LP out on C.O.R. records (with English lyrics). Their style, along with line-up, has now almost completely changed and their sound has changed from Crass-like to a much heavier and faster sound. The last gig they did in Oslo, a month ago, was very good.

Trondheim also has a quite good scene, with several bands active. These are T.M.B., DEAD SWINGERS and DET GLADE VANNVIDD, and they all appear on Tsjernobilly Boogie along with Angor Wat. In Trondheim there is also a coule of venues, one (UFFA) is an "activity house" and has a cafe and is a meeting place for people. This is run

by the "alternative scene" but financed by the local council. From the very far north of Norway comes BARN AV REGNBUEN, who are very trashy 3 piece and who try very hard to communicate despite the fact that living in a small Norwegian town is an especially difficult place to create anything. They have played a few times in Oslo (1478 km away) and also have an EP on X-Port released. OVERLAGT DRAPT come from another town called Bergen and appear on Tsjernobilly Boogie.

TVANG come from the south near Oslo, and have played in Oslo twice.

The main venue for gigs in the alternative scene in Oslo is BLITZ. It is also a vegetarian cafe, a radio station, contains several pratice rooms and also hosts many other creative activities (e.g. anti-vivesection office). BLITZ was a result of the squatting movement in Oslo in the early 80's, when the council pulled down one house, and to appease the squatters, gave them BLITZ. The gig area is not so big, but has good acoustics and "almost always" good atmosphere. It's "half" financed by the local council, and people are paid wages for working in the radio station and cafe by the council. There were (and still are) plans to smash BLITZ down, but after a couple of well-supported demos these plans were delayed (although a lot of financial support has been dropped which has caused many problems).

One of the demos was an invasion of the Radhus (city hall), which "involved" punx on ropes climbing down from the spectators' gallery into a council meeting. This caused the fat councillers to flee for safety (ha ha fucking ha) and to abandon a planned meeting for a decision on BLITZ. The local police did nothing in the way of arrest or controlling the demo, and disappeared.

As I said, there may be more plans to destroy BLITZ, finacially or physially, but this will be met with action, political and direct. The council invasion got national media coverage and also, to some extent, Joe Public's sympathy and so was a great victory. Another demo, also at Radhuset at X-mas, entailed people going to the councillors' X-mas dinner and eating their dinner much to the disgust of the councillors. Meanwhile BLITZ continues.

Gigs at BLITZ have included Instigators/ Manson Youth/ Upright Citizens/ Asta Kask/ Razzia/ Poison Girls/ D.O.A./ Disorder/ Detonators/ Zero Point/ Mulch and many unknown bands, as it is policy to give unknown bands a chance to play. Bands in the future they hope to have are Kolera/ Concrete Sox/ Dezerter/ Chaos U.K./ Hearsy.....and more. Any band is welcome, so if you want to play contact either: X-Port Records/ Mandalsgata 1/ 0190 Oslo 1/ Norway or Erik c/o BLITZ/ Pilestredet 30 c/ Oslo 1/ Norway/ (tel 02-114180). Expenses depend on door take, but are normally met, especially for foriegn bands. Normally attendence is 200/300 and the entrance is 30 N.kr (3£), which is very cheap for Norway.

BOOTLEG is another venue that put on a diversifying amount of bands. It has a very bad atmosphere as each band is videoed (to appear on local t.v.) and there is no alcohol on sale. The good news is that each band recieves an 8-track recorded tape of their live performance and a video cassete. The entrance is very cheap 15 N.kr. ROCK ALIVE is also another venue in Oslo which has just started putting on HC shows and appears to be managed by quite reasonable people. 40 N.kr entrance is quite cheap and time will tell if this venue will help the scene or not.

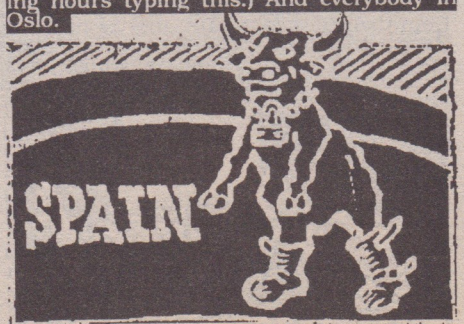
On other matters the squatting seems to have re-started with a 60 room old people's home squatted, and a protest squat in the city centre. Hopefully it will really get off the ground as there is a staleness in the air which could be cleaned away with people getting more involved in taking control of their lives. Time will tell again. Anyway not much more I can think of to tell except keep on with the good work. Hilsen Spoonz

Contact addresses: KAFKA PROSESS/ SO MUCH HATE (and me who wrote this Spoonz) c/o X-Port Rec/ Mandalsgata 1/ 0190 Oslo 1/ Norway ...BARN AV REGNBUEN/ Uranusveien 2/ 9400 Harstad/ Norway... ANGOR WAT / Box 4386/ Hospitalslokkan/ 7000 Trondheim/ Norway... STENGTE DORER c/o X-Port Rec/ Mandalsgata 1/ 0190 Oslo 1/ Norway.

For copies of Tsjernobilly Boogie comp LP/ HUMBURG PRODUCTIONS/ Box 5720/ Palmafossen/ Norway

P.S. Thanx very much to Ote for contributions, and also to Hasse (that's me spending hours typing this.) And everybody in Oslo.

BARN AV REGNBUEN



The first reason to write this report is to give information about the good Spanish bands, because they aren't very known.

The best HC bands are in Barcelona. From here are: GRB (J.A.R.V./ P.O. Box 96004/ 08080 Barcelona). The best and most known band, possibly. They play strong and fast hardcore with very intelligent lyrics. The members have played in other bands like: Ultimo Resorte, Frenopatics and Drama Del Horror. They have recorded one tape with 18 songs and one 7" EP with 7 songs called Estoy Tan Contento (I'm So Happy!). They have had a tour in Italy.

Another important band is SUBTERRANEAN KIDS (Box 23175/ 08080 Barcelona).

PARASITOS

It's a young band very influenced by US hardcore, the members have played in other bands, (Hardcore Rabieta, Setido Comun, Shit SA...) so they have enough experience. This is apparent on their tape called Subterranean Hardcore, a true storm of good HC. And very recently, they have recorded a 12" called Los Ojos de la Victima (Victim's Eyes)... ODIO SOCIAL (Social Hate) is a very popular band with the people of Barcelona. Their music is very good. They've recorded one EP with 5 songs called Qui Pagui Puiol. (Box 2587/ 08080 Barcelona)... ANTIDOGMATICS (F.S.C./ Box 37119/ 08080 Barcelona) recorded a good tape with 11 songs

IV REICH

called Rompan Filas some time before. They have added a second guitar and a new singer, the first singer now playing the bass with ODIO SOCIAL. I haven't heard anything since some time ago, so I don't know how they play now... KANGRENA have recorded some tapes but their lyrics aren't very good. They have recorded one song on the double LP Peace... SHIT SA is another group who recorded a song on this compilation LP and two songs on another LP called Life Is A Joke. This group split up some time ago... DEPROUH is a new hardcore band but I haven't

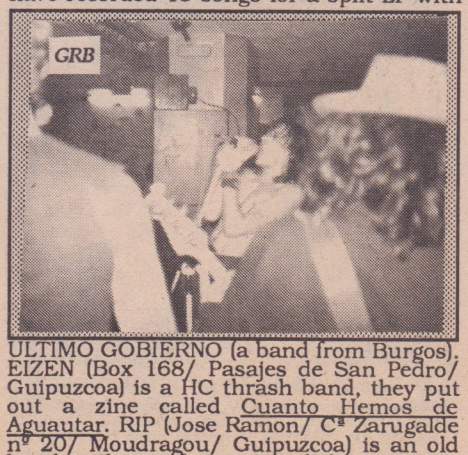
heard anything yet from this group.

About zines, I know before some like Lusumicion, Drama del Horror (GRB's address), Katastrofe... but now there are contra- information magazines, for instance Pajarrace (Box 37120/ 08080 Barcelona), N.D.F. (Box 23270/ 08080 Barcelona)...

In this area, there is a city called Gerona with a little scene. There are bands such as DISCORDIA. The guitarist played in another band called ATAKE DE RUIDO and before in EXTERMINIO. They play hardcore but I haven't heard anything from this new group. Atake De Ruido was a good group. They put out a zine called Hueso Duro (Juan Gubert/ Box 637/ 17001 Gerona). Another band is

HHH (Mark/ C. Canat 45/ Bañolas/ Gerona). They play fast hardcore and they have recorded a tape called Sin Identidad. They make a zine called Lecturas.

In the north (Basque country and Navarra) there aren't many hardcore bands, however, there is much political activity: squats, demonstrations... The best band for me is BAP (Box 99/ Andoain/ Guipuzcoa). They play a good and varied hardcore with good melodies. Eneko, the singer, plays the drums in another group called XIMORRA, also. They (BAP) have recorded a tape with 15 songs and they are included in a sampler record with other bands of this area called Condenados a Luchar. On this record appear DAUBA with a ska/ hardcore style, very interesting, it's a good group. RUIDO DE RABIA - "noise of rage" (Santi Iribar/ Sacramento 20, 3'/ 20400 Tolosa/ Guipuzcoa) is another good band. They play a hyperthrash style very influenced by groups like Lärm. The members have played in other bands: TORTURA SISTEMATICA and EIZEN. They have recorded 15 songs for a split LP with



ULTIMO GOBIERNO (a band from Burgos). EIZEN (Box 168/ Pasajes de San Pedro/ Guipuzcoa) is a HC thrash band, they put out a zine called Cuanto Hemos de Aguautar. RIP (Jose Ramon/ Cª Zarugalde nº 20/ Moudragou/ Guipuzcoa) is an old band in the punk scene and they are very known. Their sound is very well but the lyrics aren't very good. They have a recording on the compilation LP of MRR Welcome to 1984, some live tapes and a split 12" with a group called ESKORBUTO. Other bands are: RADICAL HARDCORE (Box 162/ Basauri/ Vizcaya), ANTI-REGIMEN (Miguel Garcia/ Av. Salis Nº 13, 2/ Irun/ Guipuzcoa), they play fast not hardcore but it's quite good... PAX (Ernesto Navarro/ Carmen 8, 4º/ 01400 Llodio/ Alava). VOMITO (Victor M. Perez/ Paseo Colon 20/ Irun/ Guipuzcoa), it's a good band of fast punk style. They have recorded 4 songs in a compilation LP of groups of this area. Also there're many bands of punk style like CICATRIZ, MCD, ESKORBUTO, OTALIDOU, and more... or ska style KORTATU, VIRUS DE REBELIOU... ULTIMATUM and PORKERIA T are two bands from Navarra of punk style. There are very good zines, the most known is Destruye (Javi Sayes - Tx Irratia/ Box 1294/ San Sebastian/ Guipuzcoa), another good zine is Brigada Criminal (Richard/ Box 217/ 20800 Zarauz/ Guipuzca). More good zines are: Lapo (Box 6226/ 48080 Bilbao/ Vizcaya), K.S.V. (Box 39/ 48910 Sestao/ Vizcaya), Crak Mundial (Blas Blanco/ Av Txurruka 18, 4º/ Lasarte/ Guipuzca), Puagg (Box 129/ 20500 Mondragon/ Guipuzcoa), Unica Alternativa (Box 167/ Renteria/ Guipuzcoa), Cuanto Hemos de Aguatar (same address as EIZEN), La Pesadilla del Poder (same address as RUIDO DE RABIA) ...There is a very good magazine of contra- information called Resiste (Box 1673/ Vitoria)

About Madrid (capital city of Spain), I think there are few bands to talk of. The best band I know is (or was) DELINCUENCIA SONORA (Rafael Hortelano/ C. Altamirano 42/ 28008 Madrid). They play clean and fast good hardcore, they have recorded some tapes but now I don't know if they play, I haven't heard anything since some time ago from this group. Other bands that function (I think) are SDO 100% V (Oswaldo/ Dr. Esquerdo 56, 3º/ 28007 Madrid), OLOR A SOBAKO, TARZAN Y..., ANDANADA 7, FOBIA, ALTA SUCIEDAD... About zines, there is a very good magazine called Sabotaje (Box 17140/ 28080 Madrid) with alternative information, squats, direct action... I think that it is the best publicaton of this style. Others are Africa, Molotov, Klesa... and musical zines are La Kolumna de la Peste (L.J.B.M./ Box 150228/ 28080 Madrid), SDO (same address as the band) and some more.

Burgos is another city with a little but growing scene. The best and more known group is ULTIMO GOBIERNO (Mª Mar Garcia/ Box 2163/ 09080 Burgos). They are a good band of HC thrash, whose sound is influenced by bands from Sweden like SOD. They have recorded some good tapes and a split LP (out very soon!!!) with 15 songs with the group RUIDO DE RABIA... KONTAMINADOS POR EL SISTEMA is a young but good band. Other bands which I haven't heard yet are DISKOUFORMES, VICIO EN EL HOSPICIO (girl band), GUARDIA VATICANA, KLROFOBIA
... There is a good zine called A Por Ellos (M. Augel Navarro/ C. Luis Aberdi 1, 7º/ 09007 Burgos).

In the Canary Islands, there are some great Hardcore bands like GUERRILLA URBANA. They have recorded a tape with good HC sound. They have some songs on international compilations also. Some members of this group have played in another band called ESKORBUTO CRONICO. They make a zine called Cirrocis. Another good band is PSICOSIS CRITICA. They play a good HC and they have recorded a tape with 8 songs (Av de Canarias 49/ Edificio Rosamar - 16/ Arucas/ Las Palmas de Gran Canaria). They make, some time ago, a zine called Son Vecinos. Another band is Conemrad of ska style, there are other groups but I don't hear anything of them.

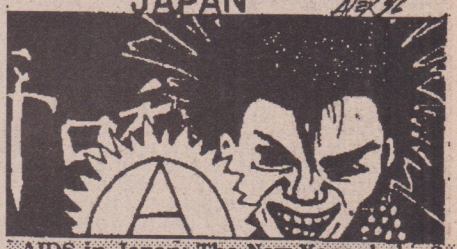
Now it's the turn of my city, Zaragoza. In my city there is also a small but good scene. The best known band is IV REICH (Juanvi Linacero/ S. Miguel 49/ 50001 Zaragoza). They play a fast and good hardcore with good lyrics. They recorded a tape with a style similar to Discharge some years ago, now they have other tapes with faster music and better sound. It's a good group. PARASITOS (Box 3076/ 50080 Zaragoza) is another band. They have a more recent history and they have a tape that isn't very good, but now they play enough better. DESAHUCIADOS is another band more recent. I'm myself in a band called FALSA DEMOCRACIA (Box 384/ 50080 Zaragoza). We began a short time ago but we work hard in the band and things function well for now. We rehearse with another band called EJERCITO DE SALVACION and they've similar musical history as my band, our influences are the USA hardcore. Another band is DESORDEN, now they are split. More bands of recent history are VABAS and DGP. Other good bands, split some time ago, have been COCADICTOS, A-LURI and some others. Publications in my city are U-Lra, the last issue I know is very old, Idea-Fix is another zine, soon out (I think), Stop Control (Box 11037/ 50080 Zaragoza), it's a good anti-military and contra-information magazine and for last my zine Desconcierto (Box 384/ 50080 Zaragoza). This zine is made for members of FALSA DEMOCRACIA, VABAS and EJERCITO DE SALVACION. We have put out the first issue in January '87. It is a HC zine with scene reports of different countries, info about bands, articles about politics and social problems...

In the south of Spain I know only one good band called MG-15, they recorded a 7" EP called Derecho a la Vida a long time ago but I don't know how they play now. I know some zines also like La Convencion de Ginebra, Rebelion (a contra-information magazine) and some more.

Well, I think that there's little more I can say about Spanish HC bands. Please, contact the bands to get their records or tapes, it's good hardcore.

I hope to send you more information about Spain next time (and not only musical). Peace, freedom and action! Casa.

P.S. The second issue of Desconcierto is out in April-May, please send us contributions or write us to trade Spanish stuff like information, zines, tapes or records. We are very, very interested. If you are interested also, write to: Desconcierto/ Box 384/ 50080 Zaragoza/ Spain. We reply to all letters.



AIDS in Japan: The New Xenophobia?

Japan has a long and cultured past. Throughout that history, leaders have been wary of foreigners and foreign ways in particular. Strangely enough, Japan's own writing system was borrowed and then Japanized from China. But I digress.

For many years, it was simply illegal for foreigners to enter Japan. It was also made illegal on punishment of death for any Japanese to leave and then return to their homeland. But all this is in the past.

Japan today is a modern and international place. Quite recently, various Japanese have contracted and died from the AIDS virus. Seeing that Japan has a rather homogenous past, the AIDS virus is viewed as a foreigner's disease. A Filipino prostitute (brought into Japan by the yakuza, Japanese mafia) was diagnosed as having AIDS, and the scare began, decidedly anti-foreign.

In some countries, people are paid to give blood. In Japan, when we give blood, we receive in the mail a few days later a small postcard type packet with our blood's info listed. You know, the basics such as blood pressure, cholesterol content, etc. Recently, an AIDS check has been added to this paper.

In the city of Kobe, a Japanese prostitute was diagnosed as having AIDS. When news of this hit the public, the amount of blood donors in Kobe increased more than tenfold overnight. As for the prostitute, doctors determined that she contracted the virus from her Greek sailor boyfriend of seven years ago. Bullshit I say. The disease only became prominent around four years ago, and mostly in America. But of course the doctors can't say she got it second hand from a Japanese male who contracted it overseas. Oh no! It's beyond the "pure" Japanese mentality to think such thoughts could have any reality.

LIP CREAM

Hastily, an AIDS hotline sprang up. Among the many questions asked: "Could I get AIDS after holding a subway handstrap that had just been held by a foreigner?"

Many bathhouses in Japan now say "no" to foreigners, and some ignorant few fear that the bathwater will turn dark after a black person enters the water.

Fear breeds ignorance, and in this country, ignorance breeds the new xenophobia.

The government of Japan, in a move to counter AIDS is considering a law to make doctors report known AIDS victims. I wouldn't be surprised if they try and test all foreigners entering the country. Hell, they already require us to be fingerprinted.

WAMPAKU JUNKIES are actively setting up gigs, free gigs in Harajuku to protest various government activities and proposed laws. Their first gig was successful except for one bald punk who repeatedly tried to pick fights with everybody. Finally, when he was surrounded and told to stop, he professed a belief in non- violence. Yeah right. I could easily say I don't drink, but one look at me gettin' pissed would prove me to be a liar. Still, Ochiai and the rest of WAMPAKU JUNKIES don't let stupid idiots like that deter them, onward they go, with more free protest gigs planned. Contact: Ochiai/ 2-25-5 Asagaya Minami/ Suginami-ku Tokyo.

A new band to be on the lookout for is GIL, a four piece with their feet planted firmly in hard core punk rock music. No metal, just straight- forward and gruff, with a slight '77 edge giving some melody to the blunt power they inflict. They really remind me of the now out of commission SVS in approach to songwriting and stage presence. No, they're not outright copy artists, they are very original and quite good. Check 'em out if you have the chance.

GASATSU CRIME FIGHTER changed names to GASATSU RUDE BEATS but nothing much has changed. They still play the same style, with the same songs and the same members. Just the name changed... C.O.P. are really reuniting this time it seems, with at least one summer gig being planned, July 7th at the Club 49 in Fussa. Anyone in the Tokyo area during that time should come check it out. As I write this, I was informed that GIL will be playing too, and probably SIC as well. Maybe even LIP CREAM and ROSE ROSE as well, but that's unconfirmed... SIXTEEN TONS are an amusing country punk band of late I found to be on the original side. Most of their songs seem to have a sort of sameness to them, but still, it was very different and out of the norm... Check this out. UNION consists of three girls who don't try to go the flashy sexy route that most female bands here do. With a minimum of costumery, they just appear rather straightforward and play some catchy '77 inspired punk. Not too exciting, but better than most cloned bands... DETROIT are truly the metal heavies now, with new singer and new bassist. I was told that they would be back to the good ol' hard core with the member changes, but no, it's more metal destruction. The members themselves are really cool peole though, which in my mind is sometimes more important than what the music sounds like.

From the mailbox: A few readers mildly attacked my opinions about the skating thing that has grasped Japan's underground. For it or against it? Which dost thou be? Well, basically as a sport it's great, but as a fashion, it sucks. Or to be more specific, a sport and musical style can not and do not go together, no matter how many "Skate Rock" compilations Thrasher produces. Still, a certain brand of American hard core does seem to tie in with skating. So when skating first hit these isles, I thought "Great! A new influence and a new kick in the ass! Some adrenalin for the masses!" Now I see all the stupid shit surrounding it. Take the band DEADLESS MUSS for example. Before, they played gruff hard core with a hint of metal around the edges. Now, gone are the mohawks, gone are the gruff, coarse vocals, gone are the metal edges and in with the DRI approach to fast thrash. In one sense, I like the new DEADLESS MUSS, I like it a lott But in another sense, I think they were too quick to totally abandon their roots. A fine blend of the old and new is what I'd be more into. Take ROSE ROSE, they still hang onto the old way of playing, while injecting some new too. Only on the outside did they change.

Off the subject a bit, a few months back, I saw a flyer for the "skate rock" band known as ALEX. It had their gig dates listed beside a crude drawing of a skater in mid-street plant, with a well drawn name logo. Last week on the tube I saw an advert for a new cigarette named Alex with the very same logo. Who copied who?

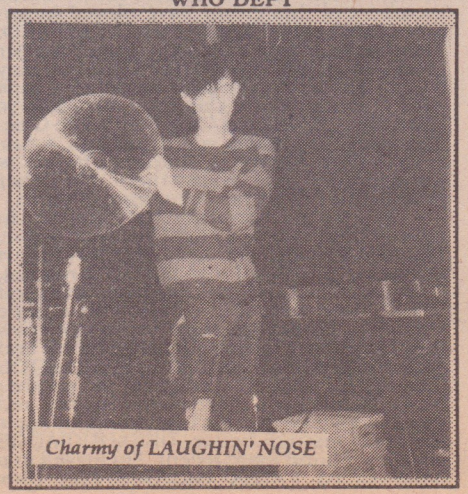
In other skating news, UK Edison (remember them?) opened up a skate shop called Violent Grind. I haven't been to the shop yet.

Takarajima magazine do an article about skate rock (as if such a rock style exists) and when this magazine does an article, you can be sure it isn't just some passing fad.

In closing, if you skate for the love of skating, go for it dude! But if you're just grabbing onto the newest fad, the latest fashion to be abandoned next year, then fuck off. Hopefully I've made my views clear.

SIC news: Kevin Crow quit, and we are a bit sorry for his loss, but C.O.P. are back to rehearsing, and Kevin's schoolwork was quite a load, so we understand. Good luck with C.O.P.! We wish you well! So now it's one guitarist, Satoshi, and a new bassist since we canned the old bassist for personality conflicts. The new bassist? Sugichan, artist of the ROSE ROSE Skatehead '88 EP, both Sugichan and Hiro of ROSE ROSE work at Records Boy in Koenji where English is spoken by at least two on the staff. Write to: Records Boy/ Koenji Minami 3-59-9/ Suginami-ku Tokyo/ 166 Japan.

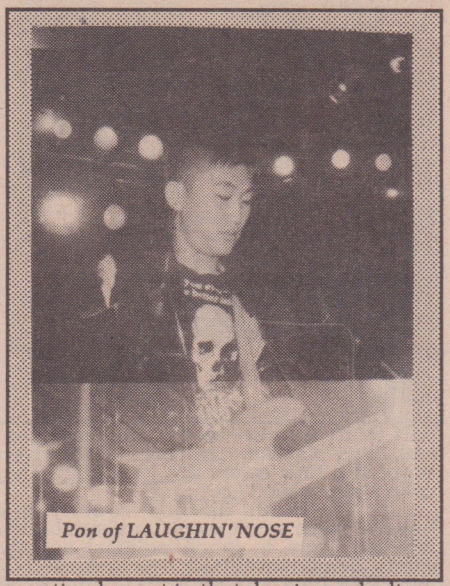
I'LL WALK ALL OVER YOU TO SEE THE WHO DEPT


Charmy of LAUGHIN' NOSE

Laughin' Nose: Then

As the early eighties hard core punk rock invaded the market, Japan was not left out. Imported records and 'zines flooded the underground and it all just took off. Bands such as THE COMES, GISM, GAUZE and SS sprung up amidst more artsy punk bands like P-MODEL and THE PLASTICS.

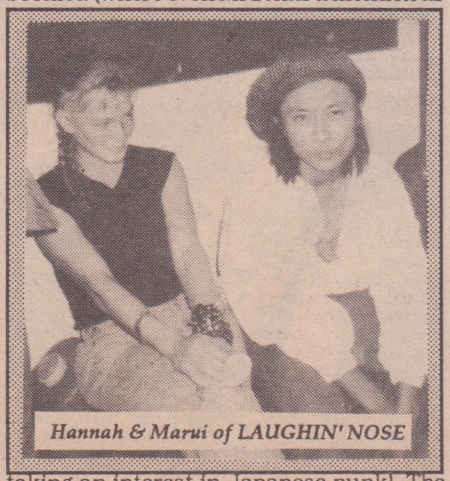
LAUGHIN' NOSE were just one of the bands that sprang up during this period. Hailing from Osaka, they quickly found a small but ever growing following of hard core punk enthusiasts. Member changes plagued the band (like most bands), but with the addition of Pon (b) the band really took off. Charmy (vo) togther with Pon started the now inactive (perhaps) AA Records, a self proclaimed independent label. They not only released LAUGHIN' NOSE records in the early days, but helped bands such as ZOUO and COBRA in making records and setting up gigs. They were it seems, very cooperative and friendly, not to


Pon of LAUGHIN' NOSE

mention honest in their business dealings.

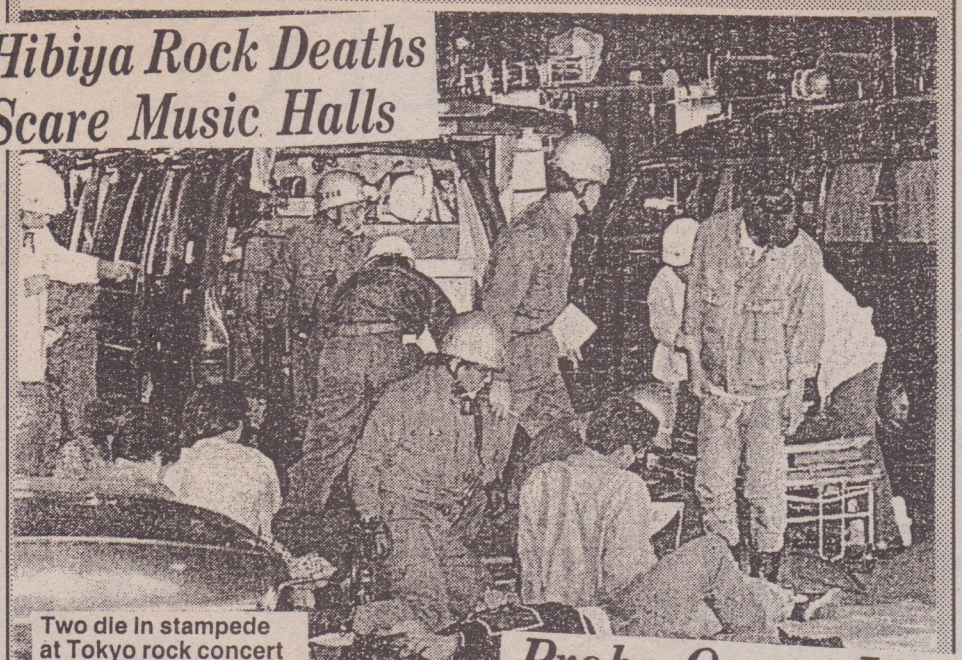
Somewhere along the way, Naoki (g) joined up leaving the problem of no permanent drummer, easily solved with "borrowed drummers" who would help out with gigs and recordings. Many were willing to cooperate. Wouldn't you yourself feel good about helping a friend?

Not all of the early LAUGHIN' NOSE recordings can be found on AA Records. Two cuts appear on the Great Punk Hits comp LP from Japan Rock Records. Two more are on The Punx Cassette comp with booklet. (where even MRR has a mention as


Hannah & Marui of LAUGHIN' NOSE

taking an interest in Japanese punk). The booklet itself basically traces Japanese punk from the roots and is very good reading if you can read the lingo. Unfortunately, only six bands appear on this tape and it is terribly overpriced which doesn't surprize me seeing it's from Takarajima 'zine.

Hibiya Rock Deaths Scare Music Halls



Two die in stampede at Tokyo rock concert

TOKYO (AP) — Two people were killed and 27 others injured, one seriously, Sunday night when rock music fans at a concert rushed forward in an effort to climb on the stage, a Metropolitan Fire Board official said.

Probe Opens Into Rock Concert Riot

ケガ人を収容する救急隊員（日比谷野外音楽堂で、目黒区自由が丘、玉村一雄さん撮影）

Around this time drummer Marui was recruited from ABURADAKO after doing a short stint with the then-just-formed LIP CREAM. He is still the drummer today.

Charmy hosted and (I think) helped to direct a one hour document on NHK (government controlled TV station) concerning Japan's growing independent music underground. In this show, and in 'zine interviews of the period, Charmy openly stated that he supports the indies.

But LAUGHIN' NOSE were selling records by the thousands, gigs were always sell outs of a thousand or more. Let's face it, the band was simply getting popular, too popular really, for it was then that major label record companies started waving record contracts in their faces.

Laughin' Nose: Now

Vap Records got the deal, and almost nightly LAUGHIN' NOSE rock videos were on the tube. First, there was a "debut" single and later a "debut" album. Gee, what about all the flexis, singles, EP's and LP's put out on AA?

On one such TV show, I saw Charmy and the boys talking about how the decision to go major was from a desire to gain "social status". But still they were acting slightly rude and spat in the TV camera to prove that even though success had gained on them, they were still bad boy punk rockers.

The mass media, as you know, likes to show that punk dancing styles are nothing more than just mindless violence. We know better than that. Seeing divers caught, those who fall down being picked up, fights stopped, etc., has shown that punk rock fans are just as responsible as most people, myself included. The shocking fashion, subversive lifestyles and occasional rude contempt for society paints a different picture, however. But kept to ourselves, I find most of the kids to be quite frinedly, fun loving, honest and trustful. But only those who have been around for some amount of time. Down in the underground, we care for each other and cooperate. Even if little pockets emerge in the scene (ie fans of the various punk styles, Oi, thrash, '77 etc.) the idea of unity isn't totally lost since we all come from the same basic background with the same basic attitudes. At least it is so here in the East. Segregated? yes, but we don't backstab, usually. Newcomers into the scene don't seem to have these attitudes and knowledge of what punk was, is and where it came from. I kind of feel sorry for them, since their ignorance has proved to be fatal. Their version of punk rock is what the mass media perceive it to be, mindless violence. And with the fact that LAUGHIN' NOSE are being promoted with glamour and hype, more and more kids are putting on the uniforms without any idea of how to act.

Laughin' Nose: The Future?

April 20th, Monday. Blah, Monday, another week of work is probably what I thought to myself, I can't remember too clearly. Our one year old likes to wake up around 7:00 to 8:00 and crawl into our bed, really a futon. Maybe he'll sleep with us (my wife Hiromi and I) or maybe he'll try and wake us up. If he tries (often successfully) to wake us, I'll run downstairs and make him a bottle of milk, or just play with him depending on who's sleepier, Hiromi or myself.

On this particular morning, I was sleepier. My job as an English instructor doesn't start 'till early afternoon, and I like to sleep in. So Hiromi took little Ken Eddy downstairs and left me to myself for another hour or so.

Less than ten minutes later she was back upstairs with her newspaper showing me about the April 19th LAUGHIN' NOSE gig where two people died and more than twenty others were injured. She was almost crying and I was wide awake.

News of the event was one day later in my English language paper, although her Japanese paper was more detailed. It seems that almost one thousand extra people were jammed into the outdoor stadium where the gig was held. Into the second or third song, the fans rushed the stage shouting "Charmy" and "Naoki". Somewhere in the chaos, two people were killed and one other died later in the hospital. Editorials condemned the fans, the band and gig promoter for the incident. The "Letter To The Editors" column was full of even more condemnation. I wrote a letter trying to defend punk rock but it was never printed. I thought more about the dead and injured and shed a tear, it really got me down. I thought about how LAUGHIN' NOSE got so big and all, it made me angry. I truly wonder how Charmy and the rest of the band sleep at night now.

In the aftermath, dozens of concert halls have banned rock groups in general. I no longer see L.N. on the tube, except news reports about the deaths. All around, we wonder how this tragedy will affect punk rock's survival in Japan. Will it be forgotten in a few weeks? Will more and more new fans drop out of the scene? Will the small clubs be more strict? Or ban us altogether? Only time will tell.

That concludes this month's scene report from Japan. I admit my opinions are biased, but who isn't? I also admit being slow in answering some long overdue letters, but I just did a new comp tape and comp video. My system is to give to each band on both comps, a good high quality copy of it to them. Since I still haven't completed that task, and promised myself that it takes priority over letter answering, just please be patient. Thanx for the understanding. Any comments about anything are most welcome.

Lastly, I have been the only Jap-scene reporter for over a year now. I can't cover everything, and I'm getting out less often than I'd like. Hey, family life involves a bit of sacrifice on the social scene, right? It's a case of "shigata ga nai" and I'd really like to see someone else's words printed about Japan once in a while. Anyone into it doesn't need an invitation, just write it! Seth? Chris? Perhaps Peter? I know you read this and can speak English. Robert, you speak fluent Japanese as well, how about all those interviews I'd like to do but can't due to my lack of fluency in Japanese. You wanna do it? Go for it! I'm sure Tim would print most anything. And now I'll leave you all. Good-bye.
Roger Armstrong/ 1416 Midorigaoka, Zama-shi/ Kanagawa-ken, 228 Japan

SOME UPCOMING GILMAN ST SHOWS

JUNE

13-	LAZY COWGIRLS (L.A.)
	RAUNCHETTES (L.A.)
	MOCK
	BLIND ACCEPTANCE
	PEACE MOB
14-	"Battle of the Bands"
	CORRUPTED MORALS
	CRIMPSHRINE
	ISOCRACY
	NASAL SEX
	OPERATION IVY
	RABID LASSIE
	SEWER TROUT
	STIKKY
	SWEET BABY JESUS
	SOUP
15-	SMEGMA (Portland)
	NATIONAL DISGRACE
	CAROLINER
20-	ASEXUALS (Canada)
	DEAD SILENCE (Colorado)
	WIMPY DICKS (S.L.O.)
	SEWER TROUT
	POSTHUMOUS
21-	DAS DAMEN
	LETHAL GOSPEL
	UNDESIRABLES
	BAD BOYS
27-	NOFX (Santa Barbara)
	SUBCULTURE (NC)
	BLOODLAKE (San Diego)
	COMPLETE DISORDER
	SLAMBODIANS
28-	SPECIAL FORCES
	POSITIVE OUTLOOK
	NO USE FOR A NAME
	VAGRANTS

JULY

4-	ADRENALIN O.D. (NJ)
	FEEDERZ
	MR T EXPERIENCE
	ISOCRACY
	CRIMPSHRINE
5-	HAPPY WORLD (Colo)
	DISSENSION (L.A.)
	ANXIETY
11-	DETONATORS (L.A./Oreg)
	DESECRATION (Ariz)
	LAST OPTION (Ariz)
	T.H.C.
	DISABLED
12-	M.D.C.
	STATE OF CONFUSION (Idaho)
	OPINION ZERO (Ariz)
	NO DOGS
18-	HALF LIFE (PA)
	SHORT DOGS GROW
	TERMINAL CHOICE (L.A.)
	SHATTERED YOUTH
	F.B.I.

AUGUST

1-	RF7
2-	YOUTH OF TODAY
	PILLSBURY HARDCORE
	BRAVE NEW WORLD
25-	LIFE SENTENCE (Chi)
26-	UNDERDOG (NY)

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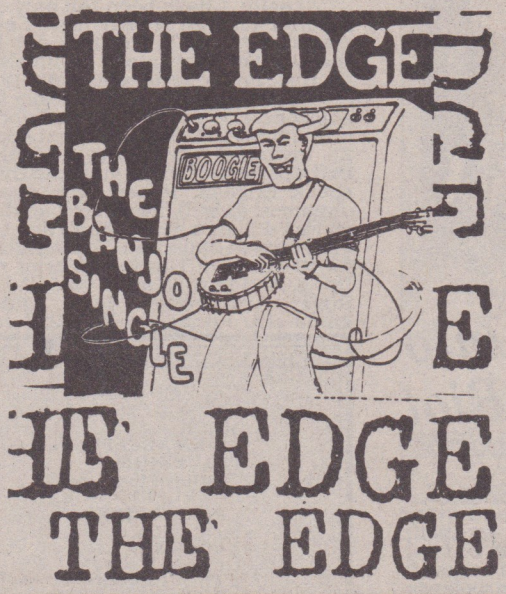

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MINNEAPOLIS
JULY 14-24:WEST CANADA(WINNIPEG,CALGARY,
EDMONTON,REGINA,SASKATOON,KAMLOOPS,
VANCOUVER)
JULY 25-AUGUST 1:WEST COAST(US):SEATTLE,
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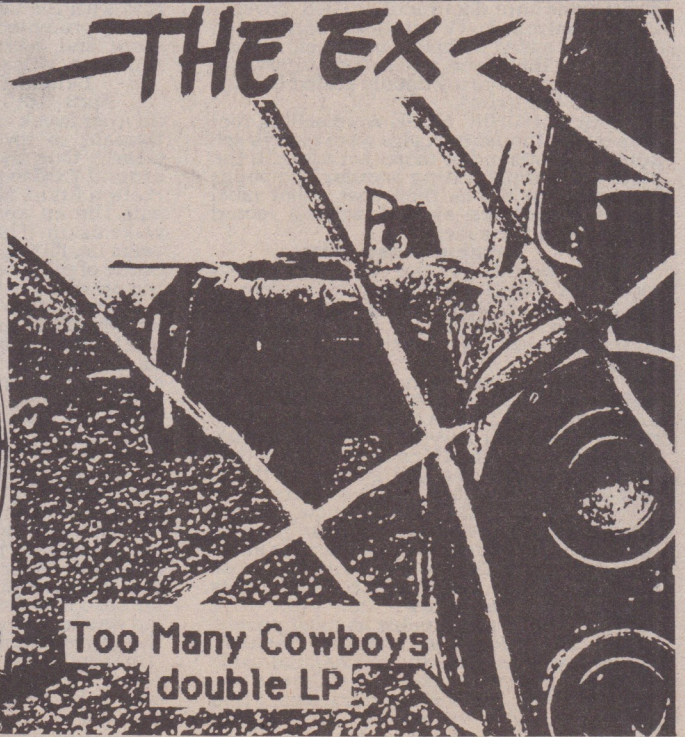

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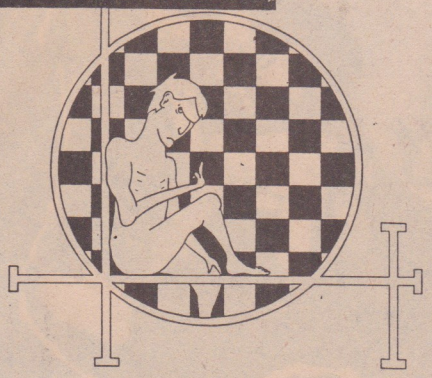

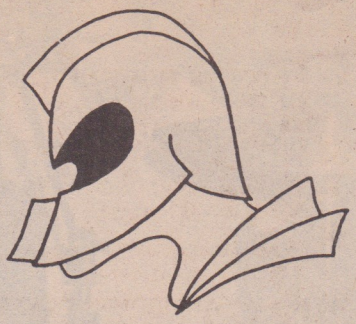

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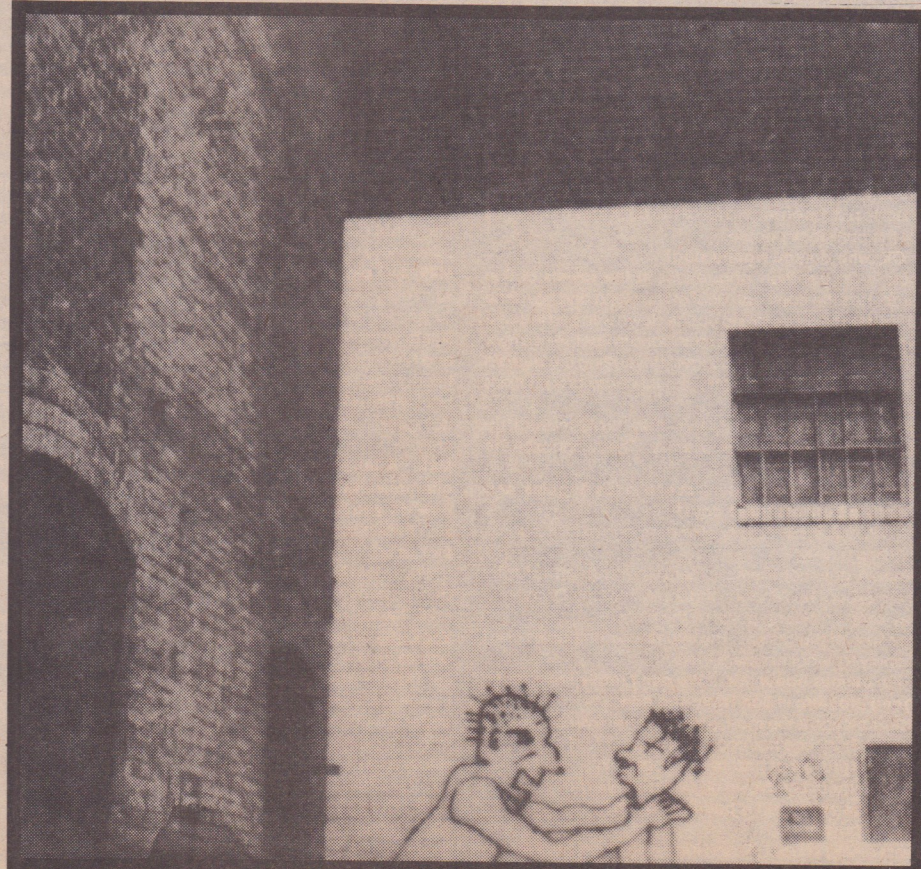

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The first time I heard of BULIMIA BANQUET was when Al Flipside did a little piece on them. He wrote how he'd been at one of those mega-hardcore shows that seem to be getting more and more like the arena-rock shows that punk originally rebelled against. He left halfway through it, and stopped in to check out a much smaller show where BULIMIA BANQUET were playing, and said that he had his faith in punk rock restored. Since my own faith gets kind of shaky at times, one of the first things I did when I was in Los Angeles recently was to go see BB myself. They were playing a West LA dive called the Music Machine. It was a Tuesday night, the 10 or 20 people in the audience were mostly oblivious glam-metal types, the sound was lousy, and BB's equipment fucked up several times. None of that mattered; the band rocked as hard and passionately as they might have for an audience of thousands. Two nights later they played a bigger show at the University of Southern California, and afterwards we sat outside on a magically warm January night to do this interview, occasionally interrupted by police helicopters roaring overhead.

BAND PERSONNEL: Jason, drums, 15 years old, formerly played with PUI (San Francisco). Jula, bass and vocals, 21, formerly with FAGS, MINIONS OF PARODIE, CACTUS DICK. Ingrid, guitar and vocals, no age, formerly with RASZEBRAE. Allan, guitar, formerly with OMLITS, NAUGHTY WOMEN, BAD KARMA

MRR: Let's start with your name...

Ju: We got it from a ouija board

I: Is that what we did? This is all news to me. I thought you just made it up.

Ju: I did. I just made that up, too.

MRR: So there's no deeper significance, you just thought it would be a good way to get written up for Band Name of the Week in the LA Reader?

Ju: The spirits gave us the name.

I: Really?

Ju: We just wanted to purge society of its sins, right, we're like a public service band. This is our scam, right, we're going to relieve the public.

MRR: So I don't know your lyrics yet. Do you have any serious messages to your songs?

Ja: "Scientology Sucks"

Ju: We do one about Forsyth County

I: We do "Seven Times the World" sometimes, it's about reincarnation.

Ju: We're one of the few educated bands.

MRR: You've all been educated? Let's hear about that.

Ja: Jula goes to college.

Ju: Allan has a degree and Ingrid has a degree, too...

A: I have a B.A. in philosophy...

Ju: And Jason's on his way...

Ja: I'm still going through high school. I have a degree from PUI (Punks Under the Influence) University.

MRR: I just found out that Jula is an opera major and I'm wondering if this figures into the BULIMIA BANQUET sound.

A: It does figure.

MRR: Well, are BULIMIA BANQUET planning a punk opera?

A: Yeah, with a full-blown punkestra.

Ju: I'm telling you guys now, I'm working on a punk operetta and you guys are in it.

A: We don't have to wear like animal clothing, do we?

Ju: Well, there's only one scene like that. But it's mostly white trash, like cute boys with long hair...

MRR: On the subject of punk operas, I'm wondering if you guys identify yourself with punk rock at all, or is that like something that's passé to you?

Ja: Strange punk...

Ju: I love punk rock, it's not dead...

Ja: It's changed...

Ju: In the smallest towns in America, you'll see, it's still happening because, what else is there?

MRR: So what is punk rock?

Ju: Punk rock is not mohawks... Punk rock is Darby Crash...

I: Darby Crash is dead.

MRR: So why aren't you guys dead?

A: We got reincarnated.

Ja: Punk rock is an attitude, the way you view society...

MRR: I was noticing at your first show that you seemed not to sound so much like 70s punk but you had that feeling, like you didn't really care about being slick or professional; you just dragged your equipment out there and said fuck it, we're gonna play and have fun and not care how stupid the audience might be...

Ju: I want to put this on record for all the punk rock magazines and all the punk rock people...

MRR: OK, who do you wanna slag?

Ju: There is an evil man who resides in the sewers of San Francisco. He's the ripoff con artist of the North and his name is Paul Rat. He should be strung upside down with barbed wire and hung from a helicopter over a volvano in Tibet. He is a two-faced lying snake. We highly suggest boycotting the bastard at all costs. Anyone with integrity should cease any relations with this terrible man.

Ja: I know too many bands that they have messed up because of their music style or their looks... They wanna see the glam-rock type thing...

MRR: So tell me, is there a punk scene in Los Angeles, or is it basically a business these days?

Ja: The only club in L.A. county is Fender's, and all it is is a gang, it's a fighting gallery...

Ju: People get shot there... There's nothing left for total hardcore except for Fender's and sometimes the Olympic...

A: They keep on closing down all the clubs...

Ja: Because of the gangs... The insurance companies can't take liability for what happens there.

MRR: I'm curious about this... We don't really have much of a gang problem in San Francisco now...

Ja: San Francisco is the most united city I've ever been to.

Ju: But San Francisco has cops, and cops...

Ja: The cops are not as bad as L.A. cops.

Ju: All cops should be blown up and destroyed...

MRR: I guess you're not a pacifistic band?

Ju: No, we hate cops...

Ja: I was driving in East L.A. and the cops almost beat me up because I looked different. In San Francisco, I have not been in trouble except I almost got arrested for curfew, but... that's life.

Ju: Almost? They were giving you such a hard time. Jason lived in a car for three months in San Francisco and he can't go out on a Friday night and have a good time... What's the scam?

Ja: People should be treated as people, and not get run by their government instead of running free like any animal you see, I mean, if you put it that way, when we were created, we were just animals...

MRR: So you're a creationist...?

Ja: No... Not at all...

Ju: He's not old enough to know about that stuff.

Ja: I'm just saying, I mean all the land's here...

MRR: So you think we should live like animals?

Ja: No, I'm not saying we should live like animals, I think we should live in our free... we shouldn't get arrested for things like being out for curfew. That's outrageous. The world is here for us, not for the government. Like when you're 18, why are you allowed to go to war, get shot at, get wounded, and then afterwards you can't drink a damn beer? I just get a little pissed off cause I've seen too much shit happening...

Ju: He's an anarchist...

Ja: I'm not an anarchist. Anarchy wouldn't work because there are too many greedy people in the world.

I: People don't understand what anarchy is...

MRR: So, Ingrid, you played with RASZEBRAE, which I've heard referred to as an all-girl heavy metal band. What's your opinion about metal and guitar solos and insturmental virtuosity in general?

I: Guitar solos are a bunch of shit. Every kid on the block can do a guitar solo, right, if they practice hard enough. The metal thing is totally happening when it like merges with a little speedmetal, a little punk, I dunno, what's my opinion? Fuck this. What do I know? I just like get up and do it. I don't play solos cause I don't know any.

MRR: Any plans for recording?

Ja: Yeah, we're doing a Flipside compilation...

Ju: And Pat Smear is producing us, you know, the good old Pat Smear from the GERMS. He's really great; we go into the studio and he'll innovate and he'll make up, like, "Let's put the guitar through the PA and see how that sounds and let's turn the PA backwards, OK, and now bang on Jason's head while we're doing this." We're planning to release something independently.

MRR: A lot of bands that have gotten their start in the alternative scene have gone on to sign with major labels. How do you feel about that?

Ju: I think that's out of our... you know, they wouldn't want to pick us up.

I: Why would Maximum Rocknroll be interested in major label stuff, anyway?

MRR: A lot of bands that have appeared in Maximum Rocknroll have ended up on major labels... HUSKER DU is one example...

Ju: HUSKER DU is still a good band...

I: Look at DISCHARGE, they're trying to go major label and the singer like changes his tone, starts going for this falsetto (imitates an opera singer). The music's totally hot but the singer totally sucks.

Ju: The labels I like, well I better not say...

MRR: Please do...

Ju: You gotta play hard to get in this business... but I'll tell you the bands we wanna play with and I hope they read this cause when they come into town we wanna play with CORROSION OF CONFORMITY...

I: COC's a hot band...

Ju: We wanna play with the STUPIDS...

I: STUPIDS, where are you?

Ja: SS-20 is a great band; I think they should get more publicity

than they do.
I: I wanna know if Billy Milano had died; if not, I wanna play with SOD...
MRR: You're talking about STORMTROOPERS OF DEATH?
I: Yeah, but I heard a rumor that Billy Milano got hit by a bus - I mean the guy is fucking huge - but no one really cares... I don't know where they are...
MRR: SOD has come in for a lot of criticism for having supposedly racist lyrics...
I: They're not... OK, I heard some people say Billy Milano is like the Archie Bunker of punk rock, you know, but he's just like speaking the truth, you know, he says, "Speak English or die." How many people have been frustrated by people like, you know, "Dehagada hagada," not understanding you at the 7-11 when you just want a simple thing.
Ju: I don't agree with that. I think that if I went to France and I didn't speak French that well, I wouldn't want someone to say "Fuck you."
I: They would.
MRR: But it wouldn't matter cause you wouldn't understand them anyway, right?
Ja: I think if a bunch of people from like Spain or France are in my country, I expect them to speak their own language with each other. If they go into a store, maybe they should try and speak English...
MRR: Do you think Americans do that when they go to other countries?
Ja: Personally, I think a lot of Americans are real fascists, and they think that other countries and people from third world countries aren't worth a damn. What if they (Americans) were born in a third world country and that's what they grew up with? They're somewhat a product of their society. They don't know anything else unless they go somewhere else and learn.
Ju: Yeah, Americans and the British are probably the most ethnocentric people in the whole world, I think.
Ja: I think the whole world should be united and not have this big war thing going on. What are you gonna do with the nuclear shit once... OK, we figure out, OK, we're not gonna do nuclear war, but what are you gonna do with the stuff? I mean, are you gonna throw it into space, it'll come back, you bury it, it's gonna seep into the ground...
MRR: You guys are friends with the MENTORS, right?
Ju: Not really... We see them all the time...
Ja: I respect El Duce because he's a good drummer but he does get a little bit graphic sometimes...
Ju: I like the MENTORS.
A: They're sort of the FUGS of today.
MRR: On the other hand, you were telling me the MENTORS are getting into Nazism...
Ju: Well, yeah, I hope they don't get into trouble for this but, you know, they hang out with Nazis...
I: No, the Nazis follow them...
Ja: They're not Nazis, I don't think they're Nazis...
Ju: They're not Nazis; they just don't realize how people see them.
Ja: Some people think they're wearing KKK masks, but they're not, they're executioner masks. It's just a gimmick. Everyone has a gimmick.
Ju: We don't have a gimmick...
MRR: Don't you think a band has to take some responsibility for how the audience perceives them?
I: No, that's the audience. it's not the responsibility of the band... Like the other night, example: we got like castrated or whatever because someone else spray painted our name on the wall... That wasn't our fault; we didn't ask somebody to do that.
MRR: On the other hand, if you stood up on stage waving a can of spray paint and making jokes about how cool spray painting was, you'd have some kind of responsibility if one of your fans went out and did it. Wouldn't it work the same way if you went out there wearing swastikas and making jokes about how much fun it was to kill Jews?
Ja: If you announce one thing, like portray one thing and make your audience believe something that you don't believe yourself... I think you should believe in your songs...
I: That's true... Now look at the other band tonight (BAD KITCHEN)... They took it totally personally when you (Jula) said that thing about 60s to 80s... and it was just a joke...
Ju: I said "60s, yet 80s." I believe in 80s yet 80s.
MRR: Yeah, Jula, that makes me want to ask you about your costume...
Ju: My costume?
I: She wears that to school.
MRR: Do you wear this all the time? It seems to have a strong 60s influence...
Ju: Yeah, that's fine, the 60s were a fine period...
MRR: Because you were born then?
Ju: I was born in the 60s, like I said, we're a three-generation band, and that's just the coolest thing, and we all relate to each other, 50s, 60s, and 70s. The 60s was just wearing what you felt comfortable in, what you felt free in, and I'm a zen buddhist freebird...
MRR: You're a zen buddhist?
Ju: I'm a zen buddhist freebird. We do ginseng before we play.
MRR: You all do ginseng?
Ja: It was the first time I did it tonight.
MRR: Ginseng and schnappes, dynamite combination... Allan, you're the only vegetarian?
A: Yes.
Ja: I'm a junk food junkie.
MRR: That's why you look 80 years old even though you're 15?
Ja: Do I?
MRR: That's what your bandmates told me. Anyway, I think we have enough of this vital information. Is there anything else you want to say before we wrap this up?
Ju: Be honest and do good things, cause you know, if you have good karma, all that good stuff's gonna come back to you, and you've heard this a million times, but it's true...
MRR: 60s in the 80s...
I: The underground lives, it will never die... Even in Russia.
Ju: Oh yeah, some of the raddest stuff comes from Yugoslavia... And you're not even supposed to make tapes or have shows in some of those countries...

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Interview by Lawrence Livermore
Photos by Murray Bowles & Bobby Castro

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Do you find yourself most frequently waiting?

(chorus): Well, they'll hack, hack, hack, hack
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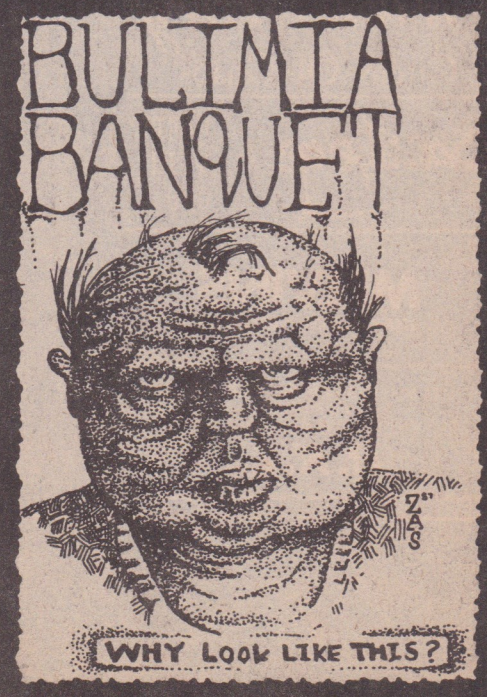
till you become, one of them.
Hack, hack, hack, hack suck out your brain
till you become one of them.

Do you get occasional twitches of your muscles?
Do you ever get a dream-like feeling?
Do you frequently stay up late?
Do your friends "petty foibles" make you impatient?
(chorus)

If you were involved in a slight car accident
would you really take the trouble to see
that any damage you did
was made good.



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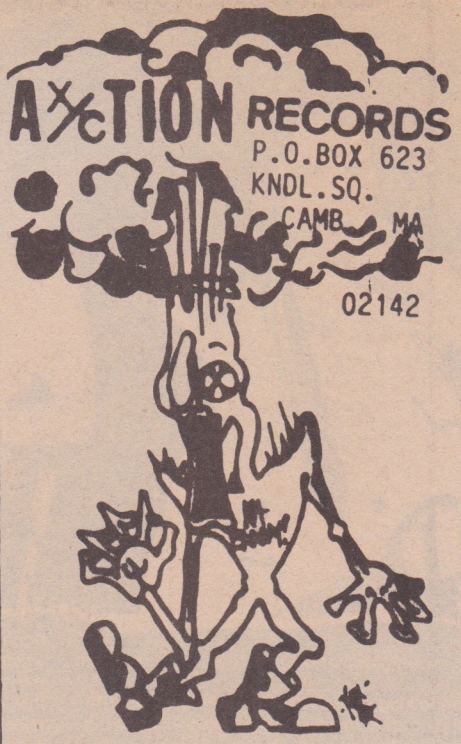

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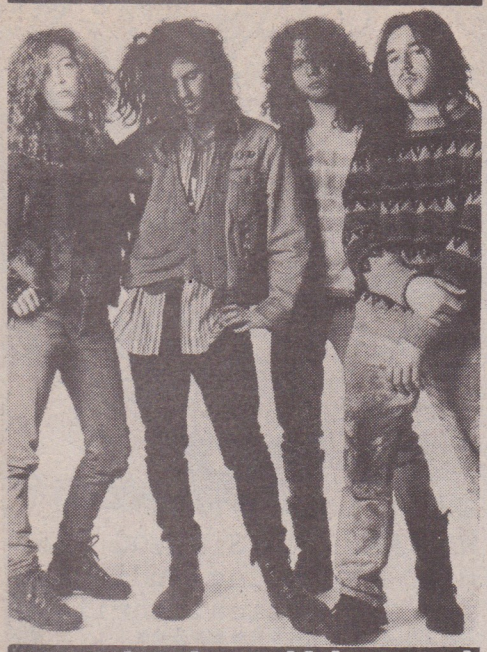

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CANADA

Euthanasia

Sure, you've heard of SNFU, probably heard of DOWN SYNDROME, and will hear of JR. GONE WILD, but there's a little-known trio here in Edmonton that deserves as much attention as the aforementioned bands. They go by EUTHANASIA, and you should be interested. You see, there just aren't many bands I've seen lately (local or otherwise) that thoroughly entertain you throughout their entire set. EUTHANASIA most definitely do. There just ain't a bum song in the lot. The band themselves sound like Bob Mould fronting KILLING JOKE, with an early 70's hard rock sound thrown into the stew. Does that sound fuckin' ace? If it doesn't, then you're either wearing paisley for studs. Those four walls are comfortable, aren't they?

Anyways, EUTHANASIA are about to unleash their sound to the masses, in the form of a mini-album entitled Living Heck. The band says it feels good to have accomplished vinyl status and that the mini-album, for the time and money alloted, is an excellent demonstration of the band's talent. Having not heard the tape of said record, I can't be sure of its near-greatness. Songs like "Bring Out Your Dead", "Posterity", and "Understand" are MASSIVE live and will make for one whomper of a disc. Buy you must. Their planned album, however, will be much more bizarre, I'm informed. It can only get better.

Live, you just don't see that many better bands. They've got every song down. PERFECT. No room for mistakes here. The rhythm section of Cam (bass/vocals, 23) and Marty (drums, 23) is pretty much the equivalent of being hit from all sides with something BIG and HEAVY. And Chris' (23) guitar playing bites down hard and creates an atmosphere of both tension and comfort. As they say, "We try to emphasize the powerful side and emotion of our music in our live show." Powerful and EUTHANASIA have the same meaning.

Their live shows also have a feature not many other bands take advantage of: slides. "Although the use of slides and other visual effects is nothing new to rock music, our slides have the distinction of being truly graphically demented." And that they are. It's good to see a band who puts more into their live show than just their bodies and instruments. Original music should have original presentation ideas, right? "We feel the audience should get something more for the price of their admission." You bet. Us Joe Consumers work long and hard and we deserve a little extra (of everything).

The words that go along with this band's potent brand of r & r and accompanying live show have to do with many aspects of today's society the band finds are confusing and angering. They're not about to start Punk-Aid, though: "We can only hope by dealing with weighty issues, we will raise people's awareness in regards to these issues; however, we do not pretend to have all the answers." They also admit what some bands fail to realize: music is what gets you initial followers, not lyrics. "Lyrics are important but secondary, as we utilize subtlety to avoid being didactic. Lyrics are a means of drawing listeners back, but on initial listen, they take a back seat to the driving force of the music." And with EUTHANASIA, that's a couple o' tons of driving force, buddy.

The band's songs themselves are primarily derived from riffs, moods, and themes; from these they form a coherent song and lyrics are added to reflect the theme of the music. (not vice versa). They usually come up with a few new tunes for each gig, but they ay many of their songs are stored away for future use (these guys know they're going places). They also always have a cover or two in their set as they like to "accept the challenge of reworking the occassional cover and 'euthanizing' it." No ordinary song will do, though: the covers are selected on the merits of their message, sound, permanence and ability to be slightly manipulated to accomdodate EUTHANASIA's sound and beliefs. So far, versions of "Paint it Black", "Dazed and Confused", "Don't Fear the Reaper", "Bo Diddley", Ten Years After's "Change the World", and Roberta Flack's "Killing Me Softly" (EUTHANASIA's theme song) have been attempted. Just about all of them have been done well.

As with most bands who have original ideas bobbing around in their heads, the band sees the cry of "sell-out!" to bands who start expanding on their punk roots and experimenting with their instruments as "pure-hokum! If a band is relegated to the same venues, following and accessibility, then stagnation sets in and a band expects the same response, sound and criticism. Experimentation is a natural progression for a band and to deny this because of a crass, socio-politic dogma is musical suicide." And the list of bands that are killing themselves slowly with routines and rituals is longer than I care to think about. One band EUTHANASIA does respect, though, is HUSKER DU because "they break down musical barriers and deny stereotypes." EUTHANASIA's doing a pretty damn good job at that themselves.

Once the mini-album is released (early July on Edmonton's Rubber Records), the band will be getting mobile for a little over a month as they tour the wilds of Canada. And if they come through your town, make sure you take the day off work to see 'em. And when you spy their record in your local shop, fuck eating and buy the thing. And when you have the experience of both hearing and seeing EUTHANASIA (you Americans may have to wait a while for their live thang), this article will make a heck of a lot of sense to you. Don't thank me, thank them. --Creighton H.

EUTHANASIA/ 11727 - 127 St/ Edmonton, Alberta T5M 0V8 Canada.

P.S. Oh, yeah. Living Heck is available for $6 ppd to: Rubber Records/ P.O. Box 4554/ Edmonton, Alberta/ T6E 5G4 Canada. Start a trend before someone else starts it for you.

ENGLAND

The NEUROTICS

The Neurotics (formerly Newtown Neurotics) are Steve Drewett - guitars & vocals; Colin Dredd - bass & backing vocals; Simon Lomond - drums & percussion. Interview by Joe Britz.

MRR: Do you play outside of the UK much? Might you tour the U.S. someday?

Steve: We've played Jersey (UK). We've played France twice...

Simon: Italy

Steve: Belgium 3 times, Holland twice, Switzerland twice...

Colin: East Germany

Steve: East Germany we did last summer. We're going to be playing there again in February.

Colin: West Germany.

Simon: Most of the countries in Northern Europe.

Steve: We'd like to come over and play the States and hopefully we might be able to do that in the future. We're coming over for a cup of coffee around your place when we get in.

Colin: Root beer... Tell your Mum to get the kettle on and get the sandwiches ready.

MRR: Why have you switched record labels to Jungle Records recently? Is that an independent label? Does the band have any upcoming vinyl scheduled for release?

Steve: As far as record labels are concerned - we were originally on Razor. The reason why we switched over to Jungle is because Razor was not interested in putting any singles out anymore and that actually led to us very nearly not having a release in 1984. We had to switch from Razor to Jungle to be able to bring out the "Suzi" 12" single (7" as well). Not only that but the artwork and things are of higher quality on Jungle Records. We can actually do a better product overall with them. It is an independent label. I'm not sure if you're aware from your letter, of the fact that we recently just had a 7" and 12" single out called "Living With Unemployment". It's been recorded live - very well recorded I might add, at a gig we held. The 7" has "Living With Unemployment" & Airstrip One" - an Attila the Stockbroker song plus "My Death". The 12" is the most important one. That has "Living With Unemployment" on one side and 6 live tracks on the other. That coincides with our latest LP Kickstarting a Backfiring Nation which is also live and has got a lot of old stuff, new stuff and things that you've heard before. That has a very long running time as well. It's got many, many tracks on it. These releases have just come out in the last few months (early '87 --Joe). The new album is also available as a cassette which also includes the Repercussions LP and Suzi and that retails for the same price as the LP so you get 2 LPs and a 12" single for the price of an album.

MRR: Judging by the availability of your records (or lack thereof) it doesn't seem like the Neurotics are exactly a household name over here. Is that due to poor public relations or what?

Steve: First off, it's an indisputable fact that indie record labels have poor distribution. So it's very difficult if you have got a record out on an indie label to actually get the records into shops all over the world unless you're a very, very popular indie label band like maybe the Smiths were. They've gone to EMI now but they were on Rough Trade for a long time. Apart from that, we're not a really huge band, so it's those two things coupled together. In every country of the world, including England, people have to go out of their way to search out our records. It's just one of those things... To have our records in the majority of shops in England and around the world we'd have to be on a major label and we're not because major labels are just concerned with putting a lot of old rubbish out. It's just one of those things we have to put up with and hope that people do get to hear us -- will have the energy and the intelligence to track down our releases. That's exactly why we like to do fanzine interviews or interviews in music papers because it makes people aware of just what is available and try to seek out. I noticed in your letter you wanted a discography. I'll give you a quick rundown on that. Our 1st single was called "Hypocrite" and the B-side was "You Say No" on No Wonder Records. That is now deleted. We then had "When the Oil Runs Out" with the B-side "Oh No" on No Wonder Records and that one is also deleted. We then had "Kick Out the Tories/Mindless Violence" out on CNT Records. That has been deleted. We had "Licensing Hours" and "No Sanctuary" on CNT Records--that has been deleted. Although you can find "Kick Out the Tories" & "Mindless Violence" on a CNT compilation album called (Abstract Records) They Shall Not Pass. You might be able to find a copy of that. Then we had "Blitzkrieg Bop", a 3 track single on Razor Records, which has now been deleted. Then we had the "Suzi" 7 and 12" single on Jungle Records which is still available. Then as I mentioned just now "Living With Unemployment" 7" & 12" single. As far as LPs are concerned we've had Beggars Can Be Choosers on Razor Records and that is still available. Repercussions, which is on Jungle Records, is still available. And our new one Kickstarting a Backfiring Nation also on Jungle. Apart from that we've also got a track with Billy Bragg called "Africa" on an LP called Not Just Mandela which is a compilation of different people including Attila the Stockbroker and The Housemines. All the proceeds from that go to the anti-apartheid movement. That also is on Jungle so look out for that one as well.

MRR: I love the song "Living With Unemployment" but to me working a steady job isn't exactly a pleasurable experience, to say the least. Why do you guys extoll full employment as such a significant goal? Do you want to go beyond that?

Simon: First of all it depends what kind of job you're doing. Working a steady job can be an enjoyable experience if it's one that you want. Unfortunately, people are put into a position where they have to work a steady job to make a living. I've done many jobs that I've loathed -- that I've had to do just to make a living. As far as extolling full employment, everyone should have the right to work if they want to work. The position we're in at the moment with 4 million unemployed with so many people that want to get out and work to make a decent living they should have that right. Twenty years ago, if you didn't like the job you were in you could leave the job that day and find a new one. These kind of opportunities should still exist today.

Steve: In the 60's there was a large feeling about going against the work ethic and seeing how silly the work ethic is. Fortunately, at that time there was plenty of jobs to turn down. If you felt like the 9 to 5 routine of a job was stupid and something that people shouldn't have to be involved with, then you didn't have to involve yourself with it and if you changed your mind after awhile you could start a job. Or, as a lot of people used to do, they used to work for a few months of the year, collect some money together, then go off abroad and when they're running out of money come back and get another job. Unfortunately in England, in this day and age, it's so difficult to get a job, so many people are denied the right to work - that we've been shown the other side of the coin. It's all well and good going on about how stupid the work ethic is but when you're not even given the chance to work if you really want to, if that opportunity is taken away from you, and you are forced not to work - to try and live on public assistance (some very small amounts of money) - then you realize, unfortunately, that the work ethic then becomes amplified into something of greater importance than it's ever been. The ability to be able to work if you want to becomes something like a dream - a goal in life. It has blown the work ethic up into something bigger than it's ever been before - which is wrong - but we're saying, as Simon pointed out, that people should not be denied work if they

want it. It should be like the 60's, where there's enough employment for people who want to do a 9 to 5 job and if people only want to work occasionally they can do that as long as the oportunities are there to work. The work ethic has definitely had an opportunity to be destoryed if resources were used properly in this country. That means by using new technology to be able to free people from the slavery of a 9 to 5 job -- where the technology does the work and the majority of the people don't have to work 5 days/40 hours a week. They would only have to work a small part of that week and the economy still benefits from exports and things and the income of the country as a whole is healthy. Therefore, new technology could be used to dismantle the work ethic. But the new technology and mass unemployment has been created to make a slave labor force. Where the fear of being unemployed and never being able to get a job is such that it forces down all the rates of pay in the country and everyone ends up working for next to nothing. The increased profits made through cheap labor are then pocketed by the people who already have more money than sense and too much power. So you see it's a bit different from America. You haven't felt the devastating effects of monetarism and the creation of 4 million unemployed...

Colin: Which would be something like 16 to 20 million people in the U.S. - a helluva lot. And also an unemployed person in this country takes in about 30 pounds a week, which is about 40 - 45 dollars, and it's just a ridiculous amount of money to expect anybody to live on. So, as Steve says, we're not extolling work so much as the right to be able to have a job if you want one and just simply have the readies in order to be able to live on anything other than just the subsistance left.

MRR: Have you ever played clubs with groups stuck under the Anarchist label? Am I correct in feeling that you view the UK Anarchist scene as a bunch of "hypocrites" who "just agree with the loudest voice"?

Steve: Yeah (laughter). Basically, we just feel that these people are very silly. And we don't have much interest in them.

MRR: Are any of you involved with outside projects along the "agitate, educate and organize" vein?

Simon: Outside the band and after work our time is very, very limited. Our involvement is the band, basically. That's what we do to educate people, enlighten people...

Steve: And doing fanzine interviews...

Simon: ... making records, doing benefits. We've done countless benefits for a countless amount of causes between anti-apartheid...

Steve: Miner's strike in '84...

Colin: Campaign for Nuclear Disarmament...

Simon: ... well whatever you bring on. We've done them all (laughter). So that's where we get our involvement.

Steve: We've also, in one area or another, involved ourselves with community activities and local gov't activities within our town to create a better environment. What we say in our songs and what we say in our interviews, in the media as a whole, has always been linked in with issues and support for different areas and stuff we've done on television in England has been connected with that sort of thing. So within the group context, we've been very, very busy in those areas.

MRR: When will the next election for England's Prime Minister be held? Do you expect Thatcher to be re-elected again? Is there a limit, as there is in the USA (though Reagan wants to change that law), to how many years she can remain in office?

Simon: There will be an election this year. Do we expect Thatcher to be re-elected?

Steve: We hope not.

Colin: It's very hard to say at the moment. The opinion polls are changing every week. The Tories are in the lead at the moment.

Simon: You can never be sure. We get such a distorted view in our own media of actually who is ahead in the opinion polls. They change so rapidly, I don't think they mean much. The head of the party who is in gov't can stay as long as they want to. They don't have to be replaced after two terms.

Colin: No, as long as the people want them.

Simon: I wasn't aware that Reagan was trying to change that in the States. That's a new one on me.

Steve: We've been working for 10 years to get people to see the insanities behind supporting a Tory gov't. We're all keeping our fingers crossed hoping, beyond hope, that the Labor Party can get in here very soon because there's going to be -- there has been -- many, many evil things happening in this country due to the Tory Gov't. The more terms of office they get in, the more powerful they become. It's a frightening thought to think of another term of office for the Tories.

Colin: Since the Tories have been in (for 10 years) we've gone through a war, 2 of the longest strikes every, our National Health Service has been run down slowly but surely, education has been cut, grants have been cut, unemployment has risen by 2-3 million. Give us another 5 years of that and we won't be here to answer these questions anymore.

Steve: Not only that but soon after Margaret Thatcher formed her gov't in '79 there arose massive street rioting all over the country. Where the poverty and frustration levels in ordinary people had gone to such an extent that the only way to vent that frustration was through rioting. This is a very, very unsettled country at the moment and thru the miner's strike, the rioting and things like that the image of the British bobby being a nice, friendly policeman and the best in the world has completely gone out the window. Because the rest of the world has seen just how authoritarian they are and how they can be used as a tool of the State even in a so-called civilized country such as England.

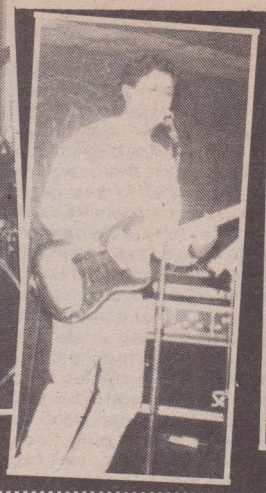
MRR: What address can people reach you at?

Simon: No Wonder/ 161 Spencers Croft/ Harlow, Essex CM18 6JR/ England.

Colin: If you want to phone us from the States and have a chat, it's 0044 279 411826.

All: That's the interview. Thanks very much for the questions. Bye.

RF7



RF7 is Felix Alanis--guitar, vocals, & lyricist. Nick Lamagna--lead guitar & writes most of the music. Walt Phelan, drums and Scott Foster, bass. I caught up with them at Nick's Hollywood apartment where they were checking out the test pressing to RF7 '87, their first vinyl in four years...

MRR: Ok, this is the first we've heard from you guys since 1983, what gives?

FELIX: Well, after five solid years of playing together, travelling together and on and off living together, I think we all just felt the need to get some fresh air. Although nothing was really said, but we were coming home from San Francisco one particularly tough trip, no money, no food, no sleep, and a flat tire or two and when we got to LA we just sort of took a break. No fight, no hassle, just fatigue. About two and a half years later, Walter happened to be catering a party at the factory I was working at. You can imagine my surprise. Anyway, we exchanged numbers and started playing.

WALT: Nick and I had been pretty much playing all along.

FELIX: And Scott and I had been messin' around for about six months.

WALT: Nick and I had pretty much gotten sick and tired of the LA scene and the punk rock scene in general, so we just went off and started writing songs and wanted to expand a bit.

NICK: I lived in an apartment with two prostitutes, I took drugs all day long, did odd jobs and really thought about everything. The conclusion I got to is everything we did in the punk era is the same thing building up for the seventies again.

MRR: How would you compare RF7 '87 to your previous efforts?

WALT: Well, I'm not as angry anymore, so there's quite a bit of difference in what you'll hear in the playing on the album. The musical directions are quite varied, which I think is a great thing and I think people are a little more open-minded these days who have been listening to punk rock since it began and I think they'll appreciate the music quite a bit.

FELIX: For me, it's much more personal, instead of writing to the "punk rock" mold I wrote what I felt was real to me. I loved Weight of the World and Fall In but I'm really proud of this record.

NICK: I think the past music represented what I was feeling at that time, the style of music. Although this record I'm a little older now, I'm not seventeen like I was on those records, and I feel that it's more relaxed. But I don't think it loses one decibel of energy.

SCOTT: I believe this is the best RF7 yet. We took our time in recording this, and the sound quality is way better than the others.

MRR: Several of the songs deal with drugs, what are you trying to say? And do you guys agree with Felix's position?

FELIX: I'm not necessarily saying yes or no to drugs, but more so how they've affected my life. And fuck, certain drugs and certain combinations are deadly. If you're willing to take that risk it's cool. Personally, at this point I'm not.

WALT: I agree with Felix also. Needless to say, I've had enough with my personal experiences with different drug habits and I think the messages he's putting across are very positive and that people need to be more aware of the consequences. But it's still up to everyone to make their own choice.

SCOTT: I don't mind songs about the effects of drugs, what can happen, but I don't think music should be used politically or to tell people what they should do with their lives.

NICK: I used to take a lot of drugs and I think some people can take drugs and I'm one of them. I can take drugs and not make it a problem of my life. I still take drugs. I think drugs are fine to make a good time better. They shouldn't condemn everyone who takes drugs and think that they can't drive or do anything because some of us can function on drugs if it's only used to make a good time better and not as a way of life.

MRR: Is this a new start for RF7? What's in the future?

FELIX: I'm really glad we recorded this album. I felt as though we left the story unfinished. I feel better now and I hope if people "out there" feel the same we'll be motivated to continue.

WALT: I like the project, I didn't love it at first but I like it now, I think it worked out really well, who knows what'll happen in the future.

NICK: I don't look at the future, I make the future.

SCOTT: The band's been apart for awhile, people change, they try and accept things they wouldn't have four years ago. We're back together after all these changes, we have a different outlook as a whole, but we still contain the hard-driving roots that are RF7.

MRR: In the last four years a lot of groups have followed in your speedmetal/punk fusion sound. What do you think of this?

WALT: Well I think a lot about that actually, when the mention of this band comes up, we actually did introduce that into the punk scene when the hardcore skinheads were playing at that time. And I think a lot of our non-acceptance, especially in this town, was because of that fact. And that speed metal is popular now doesn't surprise me at all. That's what happens sometimes, look at all the blues musicians who didn't get any recognition in their day, who eventually got ripped off and they're suing people to get their rights now.

MRR: Do you think anyone will remember you? And how would you like to be remembered?

SCOTT: As a band yes, RF7 has a unique sound, which anyone who liked in the past, will continue to like it in the future. I know people right now, who hear RF7 for the first time, even the first albums, they're blown away. They've got to have a copy. So I think both new and old listeners will remember RF7 for a long time, you either love it or hate it. If you love something you don't forget it easily.

WALT: Well if I do anything at all musically, I hope it would be remembered. I really like that and as far as playing behind people's messages, which is basically what I do, lay down a beat for people's messages, Felix always has a very positive message and if not at least a very interesting one. And I'm always happy to play and hope it'll always be remembered.

NICK: I think it's another notch in the catalog, if you're in the mood for it it's there.

MRR: Will RF7 87 have an impact on underground music?

WALT: You bet!

NICK: Ask me that question in three years.

FELIX: If you put in on your turntable it can't help but leave an impression.

Smoke 7 Records/ PO Box 3048
Simi Valley, CA 93063

RICK FAIRLYS' 7 QUESTIONS

LETHAL GOSPEL

Interview with Lethal Gospel by Sam the Dog

MRR: Why the name Lethal Gospel?
Mattx: When I was thinking about a new name after the old band ALGO broke up and you know most names have colors or animals or numbers so I thought I would try an alternative method, the William Burroughs method of cutting up sentences and throwing the words into a hat and pick some out. So I took the word ALGO and split it in half and got all the words that ended in AL and all the words that started with GO. So Lethal Gospel sounded a lot better than Moral Gosh.

MRR: What does the name mean, if anything?
Mattx: Well Dirk Dirksen told me "You'd better think of something because people are gonna ask, perhaps it means the toxicity of religion." Actually it's a three point answer. 1) Every religious book has a last day/ end of the world scenario and all the people who believe in this will go about their lives with the feeling that the world is ending, so what is there to care about, you know a self-fulfilling prophecy. 2) All ,or at least most dogmas preach unlimited childbearing and tell people not to use contraceptives, but the world is already way too full of people, to the point that millions are starving and dying because of these pointless rules. 3) All wars are religious and just border wars revolving around one religion saying their way is the right one and everyone who believes different is gonna get shot or bombed or something equally as delightful.

MRR: What kind of a band would you say you guys are?
M: When we started back in 1983 we would have a lot of onstage visuals, you know nearly uncontrolled fires, kubuki dancers, nudity, nuns w/whips, gallons of paint and elaborate stage sets. At this point the press began using the term "Hardcore art music" in an attempt to pigeonhole us. We then quickly moved on to become an even harder rocking and drinking brawling on stage partying band with no art shit. We went through a lot of musicians during that time (85-86) you know, overdosers and related mortality rate increasers. The survivors have gotten together with a couple of newcomers to make some loud wild happening music - the kind of thing that seems to be on the sharp of the blade in underground rock these days. I could say "Heavy thrash bluesodelia" but that would be stupid. It's a blend of everyone in the band's style and influences, all rock and mostly hard. You have to see us play or buy the album to really know.

MRR: How would you describe yourselves lyrically?
M: We use vile and painful subjects and add a sense of humour, not to make fun of them but to deal with them the only way we can. Sort of like when people made all those bad jokes about the space shuttle blowing up (I don't mean the Feederz here though). It wasn't funny but instead of crying about it, people made up jokes. The political stuff we sing about is cloaked in metaphors, scenes and stories to reach our audience as opposed to blatant speechmaking.

MRR: Does everyone in the band write the songs?
M: No. I'm an artistic fascist and I do everything except play all the instruments. Ha Ha Ha. Actually I just wrote all the songs on the last two albums because I was the only one who would do it. But now people in the group are finally starting to contribute some decent (great) stuff. For instance, Dave's song on the upcoming album. Visegrips has been writing too, though actually everyone has their feces to spray.

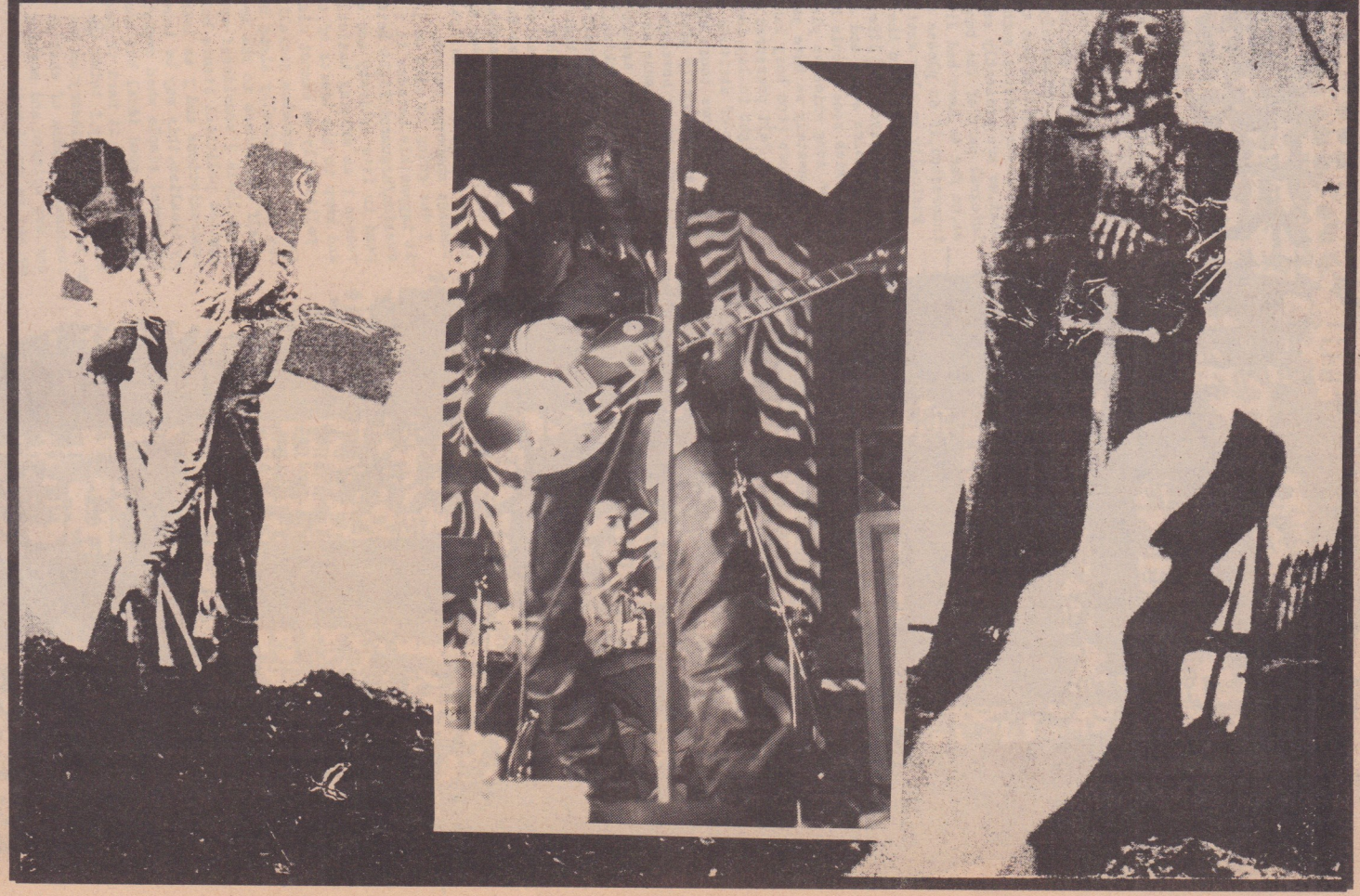
MRR: Speaking of everyone, who is in the band?
M: Well let's see there's myself (Maggot X to you Sir) on guitar, harp and vocals, Dave "papa" Cherry on sax and vocals. Visegrips on guitar, Paul Schneider on bass and Daniel Sackslaps Cheeks on drums.

MRR: When you guys play a show, what kind of a crowd do you attract?
M: Usually the local crowd of hard partying types, you know loud fun loving individuals. We don't get as many all ages shows as we would like but we try to play wherever we can. Everyone who comes and sees us is pretty satisfied with life after we leave town. People who are bored with their record collections and want to see a band do more than mouth words off an album. We put out.

MRR: So what is the band doing now?
M: Well we just got back from a Southwestern tour and now we're mixing the third album. Then we'll tour the Northwest again, release the album, go to Europe in the fall and do a complete U.S. tour before it snows too much back east. Then we'll complete the whole cycle again because you gotta keep touring and recording or the world will forget about you incredibly quickly. But touring is the most fun thing there is, there ain't nothing like it. Everyone should go on at least one tour in their life.

MRR: Speaking of touring, how was the last one?
M: A lot of fun as always. We went down to Big Mountain in Arizona to film a docu-drama about the Hopi-Navajo struggles and then we did a benefit for the homeless in Albuquerque to buy some Easter dinners. Doing stuff like that makes you feel real good. Getting to play and help people at the same time. Amazing ain't it.

MRR: Well that's it. Anything else?
M: Yeah we got 2 records, 2 shirts and lots of other stuff so please write to us. 853 Haight St/ San Francisco, CA 94117 or P.O. Box 41009/ S.F., CA 94141-0099. You can call too (415) 621-1258 or 647-3714.



ENGLAND

SEDITION

The following is an attempt to explain the ideas and motivation behind the band SEDITION, the reason for submitting this article probably being nothing more than to promote ourselves as a saleable commodity to be sucked up into the world of Hardcore consumerism.

We are based in Northampton, England and have existed in various different forms for approxiamately 3½ years. All present members have been in the band from the beggining but there have been other members who have come and gone for various reasons, such as differing interests and ideas or lack of commitment. We are presently seeking a new vocalist who will "work" with us as an integral part of the band and who is on a similar wavelength to the rest of us. So far we have had little interest, perhaps somebody reading this may be interested, if so please contact us.

Musically we play what we like. I suppose it is true to say that our music generally falls into the Punk/Hardcore category but we have no desire to limit ourselves and like to feel free to play anything that we choose. We have fast Hardcore songs and slower Punk and metal type songs but we also have songs which some people have deemed to be "Psychedelic" and we also have one "Blues" song which we play for enjoyment and because we enjoy a good laugh. Unfortuneately we have yet to manage to play this song in it's entirety to an audience (too busy laughing).

We have felt pressured at times to conform to the rules, which some feel it is their right to lay down, which dictate what kind of music we should play or what type of attitude we should take to be "Punk" or "Hardcore". We have chosen to ignore those who criticise for no good reason. We have had glasses thrown at us (luckily plastic but it's the thought that counts) for being "Hippies" and we have upset some more serious minded "Anarchos" with our sense of humour and because we don't take things seriously enough. We have sometimes been amazed at the amount of bigotry and pompousness we have found amongst allegedly "free thinking, libertarian individuals". We have no desire to become disciples to an alternative religion that worships narrow-mindedness and elitism. We feel that the oliquey attitude which exists in this country and, I have no doubt, in other parts of the world is a major reason for the stagnation of the "Alternative" music scene and, on a more personal level, the divisions and senseless barriers between people and the creation of factions. We have no desire to encourage this attitude. I must add at this point that we are only human ourselves and cannot claim to be totally devoid of prejudice but we do try to be as open minded as possible and recognise our own shortcomings whenever we can.

I was going to edit an interview that was done with us last year but found it impossible because it turned into a very long, stupid and semi-serious discussion/argument/fight between the 4 people present. This would be boring to read in it's entirety and would be completely changed if edited. For this reason I am writing basically from my own point of view but trying to include, and keep to the limits of, the whole band's opinion.

Politically we cannot claim to fit into any particular category such as Anarchism, Communism, Socialism or whatever. We each have differing opinions but think basically along the same lines. I myself think that I cannot limit myself and adhere to the teachings of any rigid political doctrine. When I was about 15-16 I considered myself an anarchist and had a far more rigid and limited political stance but now I find that there are many complications and contradictions and I am less sure of myself. Sometimes I think that I am losing my idealism, this may be true but I basically feel the same about most things. It seemed simple when everybody followed Crass and it was "Anarchy and Peace" that is a good ideal but somehow it seems like a simplistic view to me which is why I find it hard to take a band who shout political statements from a stage seriously. I think the rest of the band feels basically the same aswell. We have no big theory on how to solve the worlds problems, we just have a fundamental idea of what we feel is right or wrong which we consider to be our own opinion and nothing more. We do not want people to blindly accept what we say, we would rather people use their own judgement and decide for themselves

REFLECTIONS
GREY STREETS,
REFLECTIONS OF OUR LIVES,
GREY WASTE, LOW LIFE,
REFLECTIONS OF OUR LIVES.
HOLD BACK, TOE THE LINE.
RELEASE YOUR MIND.
REJECT SPIRIT, PROGRAMME.
GREY ROBOTS.
ENVIRONMENT TO SUPPRESS,
TO OPPRESS,
TO DEGRADE,
MIND DULLING.
LANDSCAPE FOR ROBOTS,
LANDSCAPE FOR HALF-LIVES.
CONSUME OR BE CONSUMED,
USE OR BE USED.
LIFE IN GREY UNIFORMITY
WHERE ALL PATHS ARE THE SAME
AND YOUR WORTH TO SOCIETY
IS BASED ON WHAT YOU OWN,
WHERE HUMANITY IS A WORTHLESS WORD
AND MONEY RULES ALONE.
CITIES BUILT ON GREED,
SUFFERING, HUNGER, GRIEF.
REFLECTIONS OF OUR LIVES,
REJECTIONS OF OUR DREAMS.
HOLD BACK, TOE THE LINE.
RELEASE YOUR MIND.

Even if people are not interested in what we have to say then we at least hope that they can enjoy the music. We are basically 3 people who make a noise and we don't believe that people come to shows or buy records purely for political enlightenment, I certainly don't We like to enjoy ourselves and I guess that that is the main motivation behind us. We wouldn't do it if we didn't enjoy it. I find it very hard to believe and consider it pretentious when a band professes to exist purely to convey a message.

We are all vegetarians, none of us are Vegan though one of us was for a while but wimped out. We have no Animal Rights songs.

It seems important within the "scene" these days to know a band's vices. We are not Straight Edge and if we were we would probably not categorise ourselves as such. 2 of us smoke, all of us drink and admittedly not always in moderation (apologies to Lärm for exhausted, tense, intoxicated and obnoxious Drummer). We also cannot claim to be untainted by the evils of drug abuse though none of us indulge to any great degree. We offer no excuses for our vices.

Musical influences? Well there is no solid, conscious influence but obviously what we like influences us - Butthole Surfers, Metallica, Hendrix, Scratch Acid, Joy Division, Minor Threat, Meat Puppets, D.K's, Minutemen, Buzzcocks, Beastie Boys, Tar Babies, Black Flag, D.R.I., Husker Du, Big Black, Ramones, The Ex, Motorhead, AC/DC - I could go on forever, lotsa shit.

Lyrically we write about various subjects but, like I said, we don't claim to have the answers, just ideas. We know no better than you so decide for yourself. I have included examples of our lyrics.

If any of this has interested you and you wish to communicate with us for any reason, positive or otherwise, please write us at - 19 Abington Avenue, Kettering Road or at 29, Margaret Street or at 123 Birchfield Road, Northampton, England.

Also, we are planning to record an E.P. soon and we may have to release it ourselves, because of our financial inadequacy we would rather do it through an established label, if anyone is interested please contact us. Time to shut up - Mr. Hype, January '87.

SWITZERLAND

GRUMPFURTS

Hi? We are THE GRUMPFURTS from Switzerland. We are three individuals who live in a small village near the biggest city of Switzerland, Zurich. We got together three years ago and wanted to play some stuff of crazy and old Swiss punk bands, but now we developed our own style. I would say it's something between hardcore, 77 style, some reggae influences and a bit of stuff like Ian Dury and we definitely don't have any metal things in our music. I like to listen to that sound, but I don't want to play such stuff. Anyway, we are very different.

The band, that's Luc Schumacher - guitars, vocals - I am 20 I have a job as cook. Domi Schumacher - bass, vocals - he is 19, he also has a job in a garage and he is my brother. Thomy Müller - drums, vocals - 19 and he goes still to school.

We aren't anarchists or straight edge or veggies and so our lyrics don't deal with stuff like that. We sing more about problems which we have here like the Blick, a Swiss newspaper which has unfortunately too much power, fascist people (I don't mean skinheads, I mean people on the streets who look very normal but I think they are very dangerous). We have also a song against machos (in every social level), also punks, 'cause at every concert I see people like that. Here in this village there aren't any other punks and so we are always together with people who don't care about that, but I must say that that isn't so bad 'cause I can meet a lot of different types.

At the moment, we are going to make a self-produced four track EP. If you are interested in more info about us, feel free to write to Luc or Domi Schumacher/ Speerstr. 8/ 8942 Oberrieden/ Switzerland. Stay active and keep up the fun. Thanks for reading. --Luc of THE GRUMPFURTS.

P.S. We are always interested in getting on compilation tapes or LP's.

PAX 'You Are The Only Alternative'

We're PAX and we are from the basque area in Spain. The band is Ernesto (vocals) 17, Kuna (drums) 18; Inaki (bass) 17, Oscar (guitar) 18.

We began to play our instruments six months ago, before that we hadn't been in other bands. Since that date we've done only three gigs the first one was a benefit gig for a Gaztetxe (squat), we played with ESKUPITAJO, RUIDO DE RABIA, ULTIMO GOBIERNO (hardcore) and TXORROMORRO (punk-ska-blues); the second was in a Gaztetxe and we played with ACCION DIRECTA (hardcore); the third was to give some money to some kids who were preparing a trip. The first two gigs were OK, the third (with ACCION DIRECTA again) was shit because the crowd was very cold.

The name PAX means a lot of things (peace...) but it doesn't define us. I mean, we don't need a name to have a band. We had a lot of names and we chose PAX because it was short and because we are pacifists, but we are not against direct action (not physically).

Our music is in a punk/hardcore style but with a lot of influences from other styles, because we listen to a lot of bands and different kinds of music. Some of the bands you might find in our music are: Instigators, La Polla Records, Anthrax, Cure, Neurotic Arseholes... but we don't try to copy them, we are looking for our own style and I think we're reaching it.

Our lyrics are political and personal, both words are united in us: Life is politics. I (Ernesto) does 99% of the lyrics and I'm trying to deliver them to people in a different way than other bands do. All the lyrics are in Spanish, but we're doing lyric-sheets in English.

Below Zero

The sky isn't seen
The mist covers the world
The snow is held up in the heart
A frightening cold freeze feelings
Winter has passed
Sun shines in its splendor
But isolation goes on
And heart goes on below zero
Below zero - frozen world
Below zero - sun is shining

A Flag Smells of Death

So much hate,
So much death,
So much blind faith
Only for a flag,
A flag smells of death

Our ideology is pacisfist, anti-nationalism, anti-trends... A lot of our friends are heavy metal fans, pop fans... and we don't look down on them just because we are punks. These three words (H.M., pop and punk) don't mean anything to us, it's only music. The system uses these trends to separate people, like it uses the frontiers and flags, that's why we are against trends. We don't want to sound "cool"; if our music is cool, OK; if our music isn't cool, OK too. It's our music, not the music people want us to play.

We are going to record a demo tape with 25 tracks in two months, more or less. Anyone interested in getting it, or in getting info about us and the Spanish scene, can write to me, but please, don't forget to enclose one or two IRC's for the answer. My address is: Ernesto Navarro/ c/Carmen No 8, 40 A/ 01400 Llodio (Alava) Spain.

P.S. Thanks to Raul, Jose and all the people who have helped and supported us. We want to do a zine and a compilation tape, so any bands interested, please write to me! Send info, a good quality tape and photos. No bands refused -- unless they're fascist bands.

ILLINOIS

SCREECHING WEASEL

PUNK ROCK BASTARDS

SCREECHING WEASEL: guitar - Johnny Jughead; voice -Ben Weasel; drums -Steve Cheese; bass - Vinnie; roadie -Mike; roadie -Jeff; girlfriends -Micki, Portia, Denise, Anne. Screeching Weasel is basically 4 guys having fun, saying what we want and doing our own thing. Here's a blow by blow description of us.

Johnny - Strange guy. Dramatic - actor - wears funny shoes. Good guitarist - keeps solos to a minimum - he's starting a zine for bands - by bands.

Ben - Kind of pathetic. Whiner - gets bored easily. Doesn't sing - he screams. Annoys neighbors with loud Black Flag records. Needs a shave.

Steve - Cheesehead from Sturgeon Bay, WI. Ex- Noise Mechanics. He's serious about success at D&ury - chicks dig him - but he's getting married.

Vinnie - Mr. Technicality. Uses words like arpeggio. Kind of a metalhead but he has a good attitude - he even owns the new DK's record.

Mike - Zany guy. Steals bran cereal from his neighbors. Starting his own band with Jeff (Oh God!).

Jeff - Hes a good chap - likes to play with water pistols. Quit smoking pot (finally) soon to be a singer. Well, that's SCREECHING WEASEL. We have a 27 song demo tape available for $4 and we hope to record a 7" EP by this summer and play a few shows in California. Feel free to write to us about anything and everything. Mike and Ben from PA - we lost your address - write back. Also - the girl from Morton Grove. If you send Screeching Weasel a check or M.O. - make it out to "Out of Control". Screeching Weasel/ P.O. Box 37/ Prospect Hts, IL 60070-0037

Hardcore Hippie

Who needs dayglo? Hey not me!
27 morons living in a tree
peace symbols, cheap phony dime store beads
Half the time flipping out on LSD
Advocate non-violence -you don't know how to fight
Stupid unobjective cause you think you're always right
You'll go from Beatnik to yuppie in the blink of an eye
Can't think for yourself cause you're always fucking high!
Peace, yeah smoke pot! Thats the way man
We all love each other - that's the way the world was planned
Wake up and smell the coffee man - you're on cloud 3
You're nothing but a dirty smelly cumbag hippie!

ITALY

INDIGESTI

INDIGESTI interviewed by Stiv of TVOR

MRR: Indigesti 81-82 and Indigesti 86-87, differences and similarities from past to present time, under many points of view.

Enrico: The music's become more complicated compared with the music of the first record of 82. The songs are longer now, not just Stop and Go! Lyrics become pretty personal stuff, stopping to tell about all the generic aspects of life, I guess.

Rudy: We've changed only some members of the original line up; I mean that the ideas of the band are the same as the beginning, we haven't changed, we grew up.

MRR: How did you get at the productions of the LP. Is it true that Rudy really wanted the level of the voice as low as it is in the LP?

Silvio: The record Osservati Dall Inganno has been co-produced by TVOR fanzine and the band, and right now, is doing very good. It's an example of "doing things" with people with the same feelings and the same way to work.

Rudy: Well, I really wanted to have a low voice level because I like voices that comes from the "heart of the music", not the voices that are over the music. But it's also true that there are some mistakes in the final mixage about the voice, maybe in three songs, but the rest of the album it's okay to me. I like it very much. Anyway, in the American version of the LP, the voice level has been checked out.

Enrico: The problem in the studio was to combine the voice with the super-sound of the guitar, recorded on 6 tracks. But I also like the LP a lot.

MRR: How did you find the American tour? Do you prefer to play in front of a European or an American crowd?

Silvio: The American tour was great but also very tough. We went around from the East to West coast in 5 weeks, with 22 shows and 11,000 miles. We were not used to doing it; Europe is much smaller than USA. We've met a lot of great people. Anyway, I think that it's the same thing playing everywhere, for any kind of crowd. The important thing is not to have violence at the shows, like unfortunately happened in Long Beach.

Enrico: Maybe sometimes it's more fun to play in Europe, especially because many times in the USA we've played for small crowds. But we were expecting this problem because this was our first tour in the USA. Otherwise, we've already toured Europe twice, and this is the reason why we're pretty known there.

Rudy: To me, the tour was very fun and we've had a chance to meet some great guys on the road; also sometimes we got into some situations we were not used to handling at the beginning of the tour. Good feelings about the 6 shows we played with Christ On Parade, about the one we've played with 7 Seconds in Chicago, and greetings to Follow Fashion Monkeys, the band we shared miles, shows and food for all the tour—we still thank you. We also had good shows in Philadelphia, Omaha, Denver, Albuquerque and San Francisco.

MRR: Some people say that your lyrics are too strange and contorted. Do they indulge in metaphors or not?

Rudy: Of course we speak metaphorically, I don't write words that just sound good. There are hidden meanings in every phrase. My lyrics go beyond the simple words you read, the lyrics are the mirror of something else, always.

MRR: Is it still important for you to play in self-run places with cheap tickets?

Enrico: Of course it is. First for a political choice to have cheap tickets, not only for the shows. It's important that everybody is able to afford the show, to support all the bands like Indigesti.

Rudy: It's still the most important thing.

Silvio: We want to keep everything under control, as much as possible, at least. Our album, in Italy, is sold at a "political price", less than the price of the "normal" album. Things turn out okay because we've been able to distribute the album also in the "official" business circuit, but with the price we've imposed.

MRR: I know you guys have weird and unsuspicious favorite bands? Can you tell me some of them?

Rudy: Van Halen, Japan, country music.

Enrico: I like a lot the first "new wave" from New York City, bands like Television, Talking Heads, but also the first HC-Californian stuff.

Massimo: Well; Rush, Van Halen and the Bad Brains.

Silvio: I love bands like Suicide, Polyrock, Swans, Sonic Youth but also the new "Rap-Core" of Beastie Boys, Mantronix, LL Cool J. I think that all these bands we listen to are very different from each other, and probably it helps the band to try to play a different kind of Hard-Core. At least, we try to do it.

MRR: Don't you think that "normal" people refuse HC because "it's too noisy"?

Enrico: HC is a kind of music, exactly as Funk or Rock 'n' Roll etc etc. Somebody likes HC, somebody doesn't, it's just an opinion, a personal opinion.

Silvio: Yes, it's true. Many people don't listen to HC because "it's too noisy", but also somebody thinks that the meaning of HC are offensive for the "moral majority". I mean, look what happened to the poster of the Dead Kennedys. In fact, bands like the Bad Brains or Minutemen, or Butthole Surfers don't play HC anymore, but their way of doing things is Hard Core by itself.

Rudy: Yes, some people don't like HC, but it's okay. It's rough and fast, it's not Top 40 music, is it?

MRR: Is it still important for you to respect your followings, answering letters you get and keeping in touch with them? Do you think that all this information and communication, keeping on for years and years, is important for your band?

Rudy: Communication is important, it's the only way you get to talk with the people you play for, so not just to set up shows or distribute records.

Silvio: Yes, of course it is important. It's a chance to meet people like you. Unfortunately we can't keep in touch with all the people who have written us, too many letters, sorry! It's great to know people from other countries, because they have a different background compared to the one we have, but we have a common attitude, a common way to "do things".

MRR: You album is out in the USA. How did you get in touch with the right people?

Enrico: The album is out in USA, in these weeks, we hope that it'll do as well as in Europe. The LP has got a brand new sleeve and it's out on BCT Records from San Diego, CA, who also organized our tour in the States.

Silvio: We've had this chance almost a year ago, when we decided to tour USA for the first time. We've been very lucky because it's not easy to find somebody who wants to risk his money and spend his time for an Italian band in the USA. We've known BCT since 1984 when they put out the tape Squardo/Realta on BCT Tapes. They have done a very good job for us. Good guys, Chris and Topher thank you!

MRR: Do you work a lot for your band? Do you gain any money to play or do you just have back the money for the expenses, phone calls, gas, mail...?

Silvio: We're not professional musicians at all, we don't play for the money but just because it's very fun, that's it. In life, we have our own things, jobs, university, school.

Enrico: We've never made a buck, all the money we've had from the band has been spent on the band again, to set up tours, to pay records...

MRR: Tell me, what is your favorite Italian food?

Enrico: Tortellini alla bolognese.

Silvio: Tagliatelle with mushrooms.

Rudy: Nothing special, just a steak.

Massimo: Lasagne with that green stuff...

Everybody: Green?

Massimo: Yes, that green stuff...

Everybody laughs. The end.

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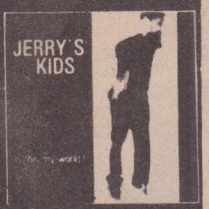

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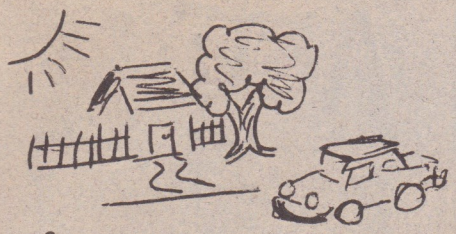

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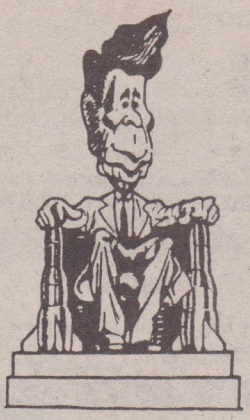

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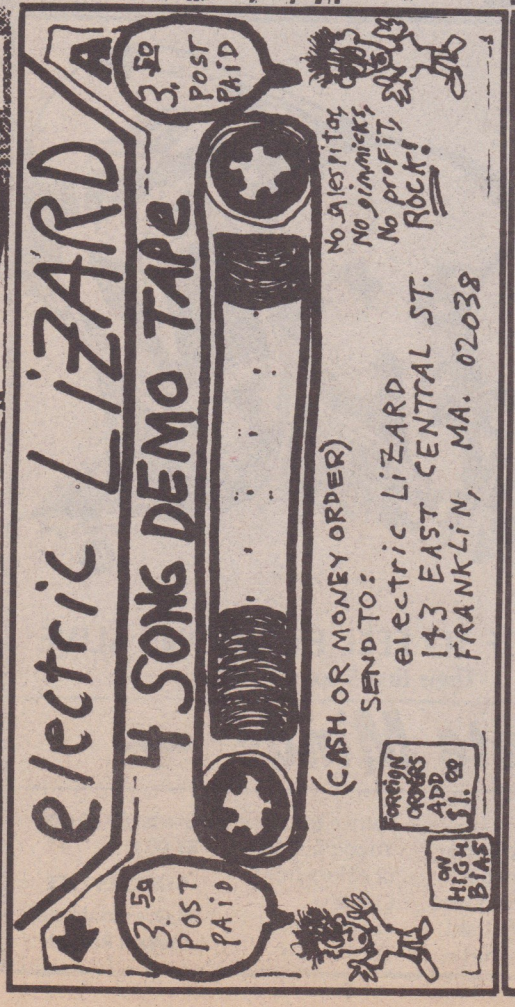

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SLASH MAGAZINE

I have several rare issues of SLASH magazine from April 78 (vol.1#9) with Darby Crash, of the Germs, cover. Ill be accepting bids (min. of $20.) for them. High Bids will be notified in 30-45 days. Also NUNs 1980 LP on Bomp Records will be up for bid (min. of $10.)

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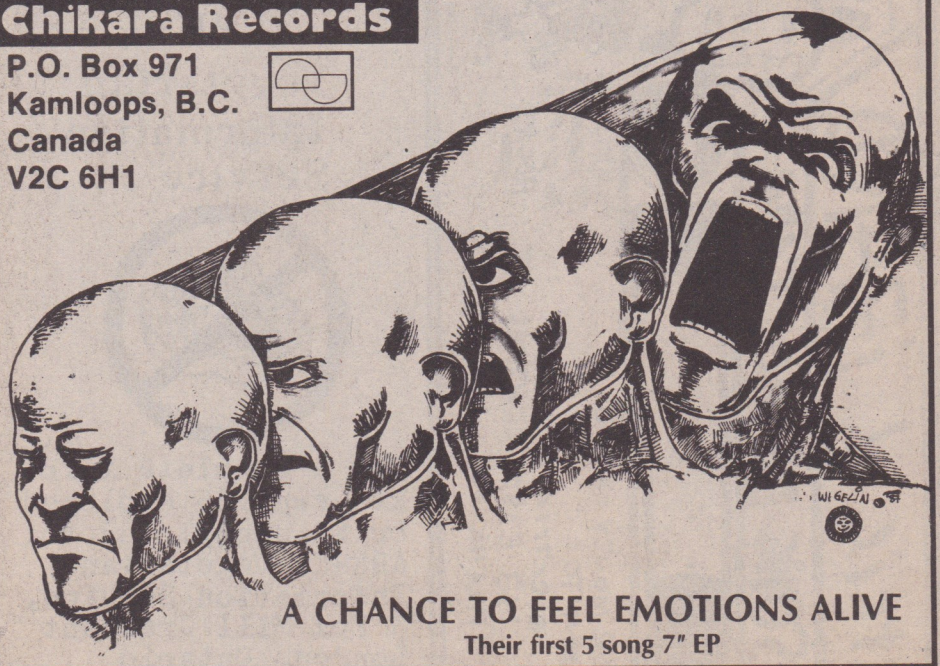

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BAND AGE

Editor and Publisher
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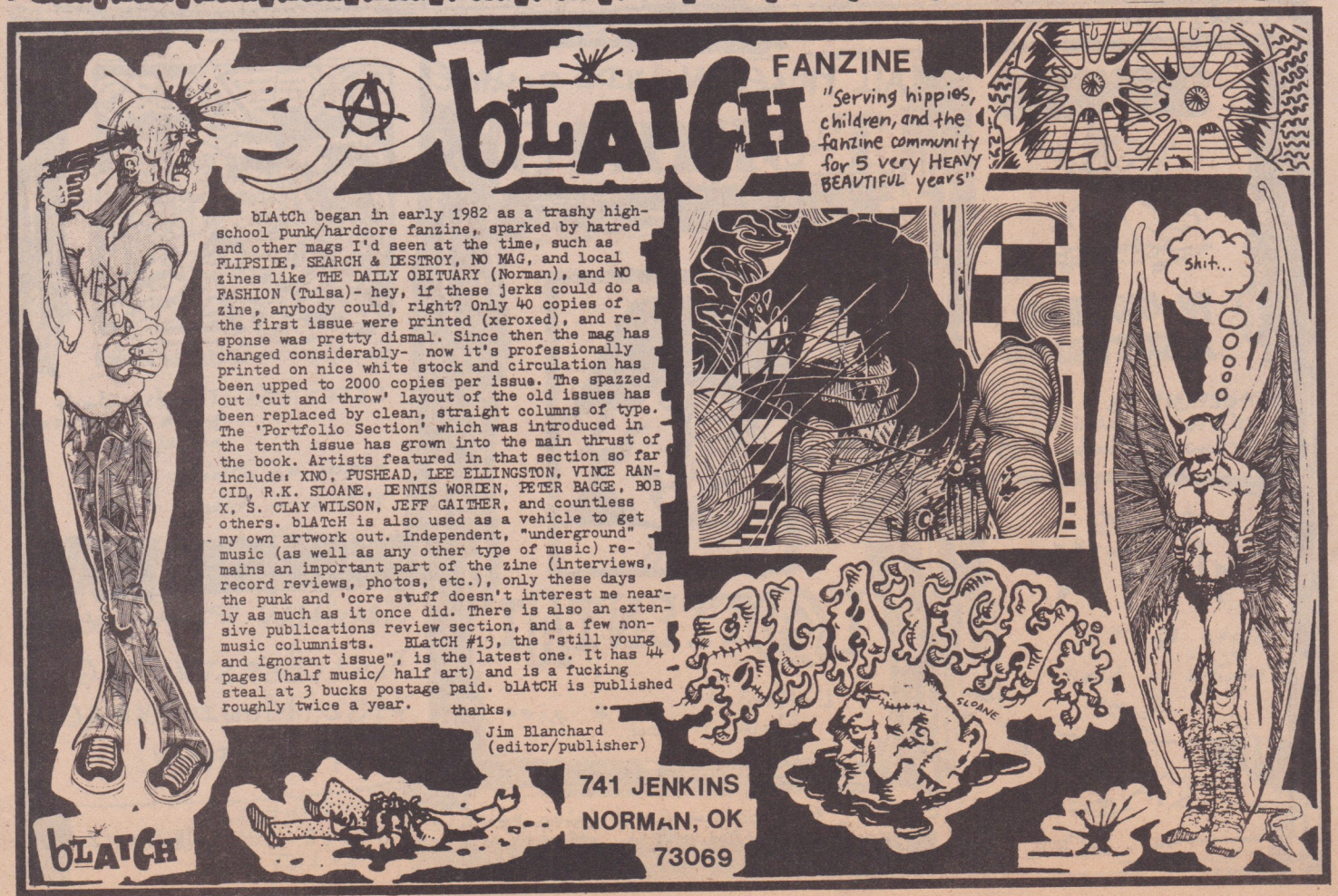
Phone: (916) 447-1429

Zines today place too much emphasis on towing a certain party line than music. I started **Band Age** with this in mind and the commitment not to place fashion, politics or fads above music. Today the indy scene is mimicking the majors to a disgusting degree. Bands are interested in making the highest dollar possible, fans are acting more like followers than participants, and sadly, most zines either cheerlead this or adopt a who-needs-you stance which further confuses and alienates possible supporters of indy music.

Band Age was started in the wake of **Troubled Times,** the "alternative to the alternatives" a magazine of ideas, essays and opinion of the anarchist vein. I and its publisher, Bismarck Idaho did not want **TT** to become a music "zine" which it was, and we felt we weren't being fair to our readers, since about half did not care for punk rock. Enter **Band Age.**

Our first issue was a quickie, 16-pager with Camper Van Beethoven, Barnacle Choir, demo tapes, zine and music reviews, two editorials and Pigshit by Gary Pig Gold. It was produced in a rush, and we didn't think we were going to publish a second issue, but left the door open just in case. Lo and behold, the response to the first issue was the best I have ever received in my two plus years of publishing. The support was positive, exciting and even the distributors liked it.(Which is sensible since it helps move their product.) It was good to know that I was publishing a magazine that was being well received, in a small way. We invested in a typesetter, and after a delay of seven months have just published our second issue. 32 pages and $2ppd., #2 features Agent Orange, The Risk, Smokin' Dave, Screamin' Sirens, Psyclones, Neighborhood Watch, Frightwig, Mordam Records, demo tapes, editorials, opinion, and lots of reviews and pics of your fave bands. We think of ourselves as a "wannabemagazine" because we want to be a magazine but don't have the expertise or money yet. After college maybe.



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BAD NEWZ

We try as much as we can to not do too much of anything, and in so doing, achoo-excuse me, and in so doing, achieve a balance that is hard to find in a punk fan zine. That is to say, instead of a formulaic approach, instead of horizontal lines and vertical columns, we tend to paste things on to a page any way we damn well feel like it. Of course, there is a purpose to all purposeful forms of anarchy, which we feel the layout of BAD NEWZ represents. Purposeful Anne R.K.... Some influences in our layout (we do have influences) include concert announcement posters (can't get enuff of those), especially the more creative ones, i.e., experimental & weird but still saying something, subgenial literature, anything intentionally dada or surrealist, and of course the local newspapers, from which we get 99% of our headlines and 98% of our ideas. The rest of the ideas come from strange nurdy writerz who do nothing but sit at home at their typewriters all day and send us articles that nobody else would be interested in printing. Half the time, we're not even interested in printing the things these people send us, but rather than hurt anybody's feelings, we just send back anything we don't like with a big X on it and a note saying 'what kind of idiot R.U., anyway?' This is known as "a positive youth" attitude, which we maintain throughout each issue of BAD NEWZ. As far as bands are concerned, we like to collar both the busiest most well known bands who couldn't care less about appearing in our dinky little publication (who only the most absurdly hip sorta people even know about), to the completely obscure and talentless groups, who usually make for dull interviews but who are easy to insult. No discussion of BAD NEWZ wud be cumplete without touching on PUNKTURE. For those of you who have yet to be punktured, this is the literature of the punk attitude, with a bit of the beatnik-cum-sleazy-lowlife tradition thrown into it. Every issue of BAD NEWZ gets blessed with several poems and stories frum some of the cummiest I mean, crummiest punks you'll ever want to beat, I mean, meet. Sorry if I'm telling the truth, I know it's a little too much for some of u straight-edge types to take, but everyone who's anyone in BAD NEWZ uses lots and lots of DRUGS. Without massive amounts of DRUGS of all kinds, there wouldn't be any BAD NEWZ. We also like to tell a lot of lies and get people into trouble, but since only about ten people actually read us, it doesn't really matter. But I ask you, can u think of anything that does? We think fighting against censorship and repression, which is all over the place these days, is a particularly worthwhile pastime and we don't mind devoting a lot of space to it. Zines are a medium of x pression that lend themselves very well to the discussion of political issues, unfortunately, few zines take advantage of the opportunity to completely brainwash the public like we do. If you would like to see what a mountain of mush a good fanzine can make out of a reader's mind, we challenge you not to read BAD NEWZ, because we are too family oriented to ever get ourselves mixed up in any sort of communist plotting, the kind of stuff most punk fanzines seem to be caught up in these days. Send $1.50 or your phone # (if u.r. ready for anything and female and under 10) or $7 for 6 issues to:

Bob Z

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FAMOUS HARDCORE OF PUNKLAND

FAMOUS HARDCORE OF PUNKLAND is a "All-out full fledged hardcore music zine," which is deticated to the love and appreciation of the genre. Produced by thee humble schmeditor Uncle Craig has four interviews, two articles, the infamous FHCoPL reader poll, columns,photos, and plenty of in depth music reviews. When asked "Why did you ever put out a zine" Uncle Craig responds,"I have plenty of ideas and strong feelings to benefit the genre. I wanted to provide a more intrinsic perspective of hardcore, not just the hardcore supergroups that all punks know as common household words, but also just incredibly rippin' down home HC bands, so we have a more grass roots approach toward the music also. There too many shredin' kill bands that are fantastic and noone ever hears about. This is changing." Is there anything else?"Yes, I'm sure many cores are getting sick of psuedo-punk zines that aren't really punk and slag HC. I fuckin' hate them." POB 26684,SAN JOSE CA 95159

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****

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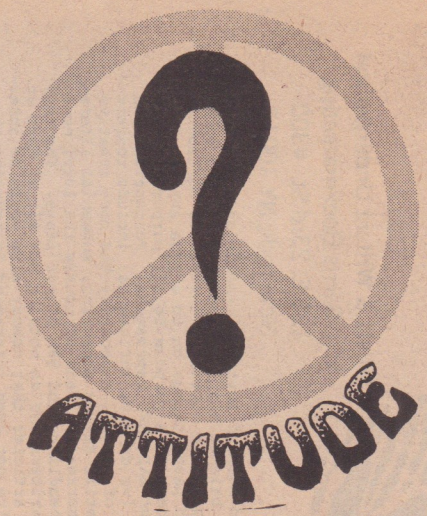

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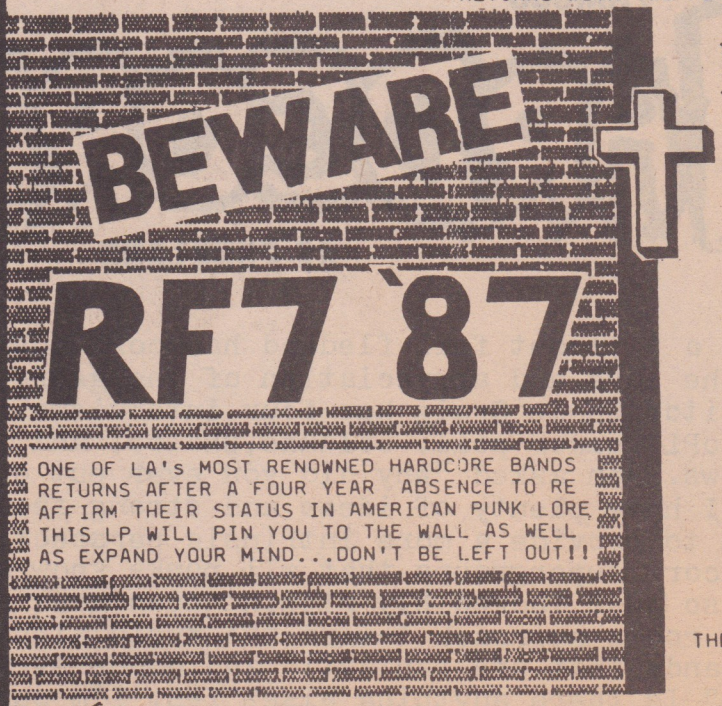

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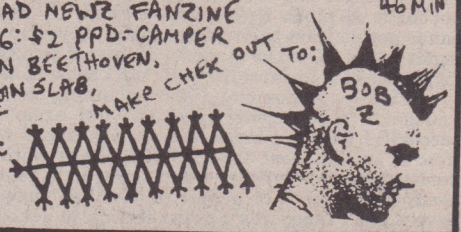

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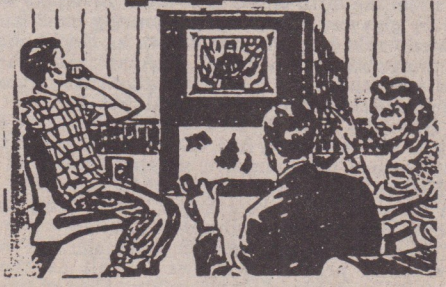

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info on how to get there (bus routes,etc.). Include the door price: not too high to put people off, but high enough to cover all the expenses (you may also like to offer concessions for unemployed). Print as many flyers/posters as possible, at least 100 although if you want to hand them out at shows beforehand you'll need a lot more. Make sure every record store, cafe and general hangout has a poster, in fact anywhere where you see other gig posters, put up one of yours. Don't forget local colleges and student hangouts and try to get some up in neighbouring towns. Then flypost the remainder using good quality wallpaper paste and a decent brush; it's great fun, but don't get caught! You might like to learn how to screenprint much bigger coloured posters which are also great fun. Bet in touch with the music press; in the UK you'll need to be included in the gig guide in Sounds and NME. Write a 'press release' about the gig and send it to the local papers, arts listing magazines and local radio stations. Even if the local media is rubbish you may be surprised at the result (eg. we've had some great reviews in the otherwise very conservative Liverpool Echo).

By now everything should be ready, but a few days before the gig you ought to phone up the bands, the venue and the PA hire to confirm that all is OK. Think about the door arrangements and the security; remember you'll be in charge so think about what you'll do if a big fight breaks out or if people get too drunk or start gluesniffing. One problem is dope smoking; no matter what your own opinion of this is, you must realize that this is often a good excuse to shut down gigs and ban you from a venue. Put up a notice by the door asking people not to smoke weed and try to enforce it. This won't be easy, but we've been banned from venues because of it so be warned.

On the night make sure you have a good supply of change, somewhere safe to keep the door money, phone numbers of reserve PAs and band contact numbers in case they don't show. Ensure the PA arrives early enough to be set up in time to give all the bands a decent soundcheck. Ask each band how long their set length is and make a schedule. Let each band know what time they'll be going on and leave enough time between sets to allow for encores, equipment changes, etc. Try and get the whole thing to finish in time so that people can catch the last buses home. Then, at the end of the night add up the money, pay off the venue, PA and other costs, and then pay the bands. Even if you've not made as much as you'd have liked, try and make sure that all the bands get at least their petrol costs. If you've made more then pay the bands more. If you've made loads, give it to a good cause (if it's a benefit gig), or keep it to subsidize your next show in case it makes a loss.

Finally, go home and start planning the next gig, do it all again and get a good 'scene' going in your area. If the show wasn't as successful as you'd have liked, think about why that was, and learn from it so that next time you'll make it work. Don't expect to make money from this lark, and don't give in if things go wrong. Don't just leave things to other people or you'll get nowhere. Get involved and have a good time; it's a great feeling to see a decent audience having fun when it's you who's done all the work. So quit moaning about the lack of gigs and go for it!!

If anyone has any comments or additional information, then please write into Maximum Rock'n'Roll because all advice available would be a help to budding promoters.

Now I would like to discuss my own experiences in this field and to briefly relate the successes and failures of our efforts to promote gigs in our city of Liverpool in England.

From the birth of the 'new wave' Liverpool was always a favourite place for gigs and all the famous touring punk bands played. However the 'scene' relied on one club known as Eric's, and when that closed in 1980 things began to go downhill. Apart from a few independent gigs by Crass and others the gew punk gigs that happened could only take place in bad clubs and the 'scene' all but died.

However, in early 1983 I met a bunch of cool people who were trying to set up a huge, free, all-day squat gig in the city centre. Many bands pledged their support, notably Crass and The System, both of whom offered to provide equipment for the show. Sadly, a suitable and large enough venue was never found (despite many hours spent exploring abandoned buildings) and the gig never happened. However, from the ashes of this project the Black and Red collective was born with the aims of promoting shows for all as cheaply as possible in surroundings as friendly as possible. Most of the people involved were unemployed and we aimed to run the collective on a non-profit basis, to have as many gigs as possible as benefits, and to ultimately find our own premises.

The first show was scheduled for June 1983 with Disorder, Amebix and others, but the venue burned down three days beforehand! Two more venues were found: The Mayflower, a small pub in the city centre and Lark Lane Community Centre, a larger hall for bigger gigs. The Mayflower hosted a few shows in 83-84 mostly by local bands such as the War Toys, Abreaction and Anarka & Poppy. Support for these events was poor; it wasn't the ideal place but it was a start. Unfortunately in early 84 we got banned from there when the management discovered a load of punks gluesniffing.

Lark Lane proved to be more succesful despite being in a residential area several miles from the city centre. It was a cool hall for all ages where the Black and Red was in full control of what went on and some great bands played including Disorder, Poison Girls and Flux. The collectives most successful show was held here by Crass in May 1984 whhen over 500 people came. Unfortunately, after the Conflict show in November 84 the toilets were damaged and awash with vomit and local residents complained about the noise and the number of drunken punks fighting and crashing out in the street. Not surprisingly, the centre wanted no more. This was now the third ban for virtually the same reason (ie. pissed up or glued up jerks causing trouble. We had also been banned after one show in a trendy shithole called Chaucers.)

After more searching another pub, the Mitre, was found and in late 1984 a number of weekly gigs were set up. But it was only a small place so only small gigs could be set up, not that that really mattered as hardly anyone was turning up to them anyway. Local poppy bands tried to take advantage of the Black and Red's non-profit stance and many of these gigs ended up as a showcase for budding trendies and the collective became disillusioned. Nobody was bothered when the Mitre changed hands and the new management told us to go elsewhere. There were some good moments though, eg. when local noise merchants Train Of Thought had the power pulled halfway through the set by the pub manageress who stood up and shouted at the top of her voice: "I've had enough. You can't call this racket music!" and ranted about how the noise had driven away all her regulars in the other bar!

While this was going on, some members of the collective were negotiating with the city council to rent a run down, disused building in the city centre. Things looked promising and it really looked as if we could have our own venue to work on. But then just as the arrangements were being finalized, someone stole all the lead from the roof causing a lot of damage. It was in the middle of a very wintery spell, so snow and ice came and the whole place got flooded. The cost of doing the place up was now sky high as it was a wreck, so it all fell through.

By now the people in the Black and Red were fed up. We'd lost a wonderful potential venue and been banned from three others due to the bad behaviour of the very people we were trying to help. Collective members went on to other things and the Black and Red became dormant for several months.

Several months later, new faces, new enthusiasm, new ideas. We did a couple of gigs in community centres which resulted in loads of hassle from the local kids--breaking into vehicles, trying to nick the door money,etc. Support for both gigs was low; the first on lost money and the second barely broke even. Still no ideal venue, so we put on a few shows in a seedy club, 'Brady's' (which used to be the old 'Eric's' mentioned earlier)-Blyth Power, Hagar The Womb and The Amebix, all of which again were poorly attended and only just managed to break even. Then to try and highlight the lack of venues in the city a whole load of people tried to put on a squat gig in an old porn cinema. Things looked great at first, we got in OK, cleaned the mess up, quite a lot of people turned up, a lot of bands came to play and it seemed it would be a success. Unfortunately, the band who had promise to bring the PA, lights and a generator didn't show up (a local band named Stonebeat) and everyone went home disappointed. Maybe we shouldn't have relied on people we didn't know very well for so much.

Shortly after this we found a new venue in the local Labour Party run Trade Union and Unemploment Centre. They seemed impressed by what we were doing and the first show there (featuring local reggae band Rebel Effect) was a great success. Unfortunately after the second show (a local hardcore night with the Electro-Hippies) we found ourselves banned again. Usual reasons--dope smoking, glue sniffing, pissing in the halls and general drunken ignorance (many thanks to Socoety's Problems), so it's not surprising really. The punters had let us down again and we had to cancel a whole string of planned shows. Well, that was it; why bother trying to help 'the scene' when people in the scene could only fuck things up. We were now totally without a venue, moral was low and the Black and Red as a collective fell apart.

But some of us soldiered on and different people are still putting on the odd gig. After a couple of low key local band gigs everyone was amazed when over 150 came to see G.I. and it was a raging success! It took place in the Unemployed Centre which we'd booked under another name and naturally after the G.I. show we found ourselves banned again. They wouldn't say why, as there was no problems on the night but our moles in the centre have discovered that it's because they don't want anarchists going there. So much for them wanting to help the unemployed and so much for their liberal left-wing politics.

Two weeks ago Chumbawamba played in a college bar and the place was packed out and we raised £250 for Merseyside Hunt Saboteurs. Our most succesful show to date. This week BGK are playing and there's also a couple of local shows. Next month we've got Antisect and maybe Colera from Brazil soon, so the old Black and Red stalwarts are still active and maybe the future is starting to look a bit brighter.

The reason I've written all this is to show that promoting gigs can have problems and it can be a hard road. The Liverpool scene is probably no better off than it was 5 years ago, but it's still ticking over and we're not giving in yet. The story is not over yet and we'll carry on against all odds. We're still having fun and so can you!

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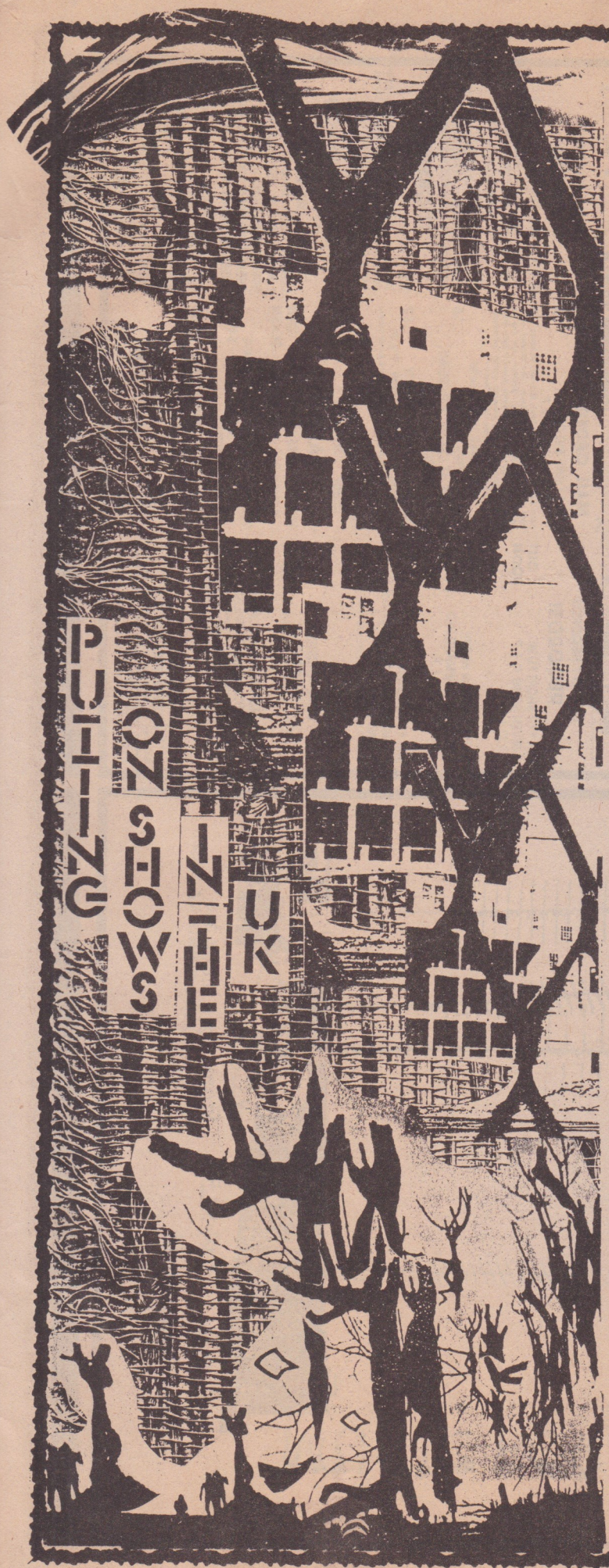

Putting On Shows in the UK

Too often you hear about people moaning about the lack of gigs, or that their scene sucks or that nothing ever happens in their area. My answer to these people is to do someting about it; to get off their arses and to make something happen and hopefully this article will help. I want to talk about how to organize a gig, how to prepare for it, and how to make it a success. It's easy, me and a few friends started with no money and no experience and we put together a whole load of successful shows. We've still got no money, but we've had a lot of fun doing it.

First of all you need a venue. A whole load of places would do, such as clubs, pubs, community centres, colleges, etc.. At first sight it might seem that the choice is wide but after enquiries you'll no doubt find that your options are few.

Clubs- Most nightclubs are only interested in mainstream commercial music (they make a lot from it) so they won't even consider you, but a few of the more run down ones who are more desparate for trade may be interested. Hire prices vary: some will be happy to let you use the place for free while they make the money from the bar takings, (but if you have a poor turnout and consequently low bar sales, they might not want you back,) and others charge an arm and a leg. But, remember clubs often have their own PA, lights, disco machine, etc., so it may still be worth it. There are drawbacks with clubs, eg. it's generally over 18's only and they usually have a full crew of bouncers. If you've ever been at a gig with lots of fighting you can see why bouncers are there, but their presence itself can often lead to trouble. It also means that on the night they are in ultimate control of what happens, which is obviously a bad thing. Check out who will be collecting the door money and will the club take a cut. In my experience some good shows have been had in clubs, but there's a hell of a lot of dodgy places, so make sure you always ask questions and check out everything beforehand.

Pubs- The same thing applies to pubs although they are less likely to have their own equipment or bouncers and usually have smaller rooms. Bear in mind that most pubs have a regular clientele and probably won't want them scared off with noisy thrash music!

Community Centres, Youth Clubs, etc.- These have the obvious advantage in that all ages can be admitted, there's no bouncers and you'll be in much more control over what happens. But the absence of a bar means that the centre has no income so you may have to pay quite a high hire fee. Another snag is that community centres are often in residential areas so they'll be harder for the audience to find, you may get noise complaints from residents and you may get loads of hassle from local kids.

Colleges- College venues vary a lot; they may have a bar, security, over 18's only rules, PA, lights, etc., and they may not, so check it all out. However the most important thing to check is whether non-students can get in OK. If not, forget it.

Squats- If you can't find a venue you may want to squat an empty building for a day and hold the gig there. In this case, it's impossible to generalize, so you must become acquainted with the squatting laws in your country and get someone with squatting experience to help. You'll possibly have to also hire a generator to provide the power, and a working knowledge of electrics would also be useful.

So, now that you've found your venue, you can start contacting some bands. You'll need a phone as communication by letter is usually too slow, so make sure you find out band contact numbers. Think about how many people a particular band will draw, make enquiries at your local hardcore store to see how many records they sell. That will give you some idea of their popularity in your area. Find out the bands expenses and weigh this up against your estimate of turnout. No matter how much you and your friends like a band, it's unfair to make them travel a long way to perform in front of a small audience and then only get paid buttons. If you have no money behind you, make sure you let the bands know this and let them know that because of this you can't offer cash guarantees and that they'll only get paid from what comes in on the door. You'll find that most people are agreeable to this arrangement. Tell anyone who wants guarantees or wants you to sign a contract to shove it. Finally, get to know your local bands and give them the support slots.

Next, equipment. Unless the bands can bring one, or the venue has one already, you'll have to hire a PA. PAs vary in power and price so shop around; get in touch with local bands who'll often be able to help you get a good deal. A 1000 watt PA is a good average size which is generally powerful enough, but if you're using a very large room you may need a bigger one. If you're just going for a very low budget show in a small room then vocal PAs of a lower wattage may be more suitable. Make sure that the PA comes with someone to operate it, and if you want to play music between bands ask for a tape machine too.

Find out what equipment bands are bringing. Many touring bands carry as little stuff as possible so you may have to ask support bands to bring amps, drumkit, etc. And if there is only one drum kit or one set of amps, make sure you check with their owners to see if the other bands can use them too.

You'll also need stage lighting of some sort although a good lighting rig can be very expensive and totally unnecessary. Most venues have some lights above the stage area, so you probably won't need to hire fancy stuff. But check beforehand; we once assumed a room had stage lights and it didn't, so the bands ended up playing in darkness.

Now you'll need to advertise, so ask around and try to find a cheap (or even free) source of photocopying. Make your flyers bold and eye-catching, and make sure you include the dates, start and finish times, and the location of the venue. If it's a little known place include

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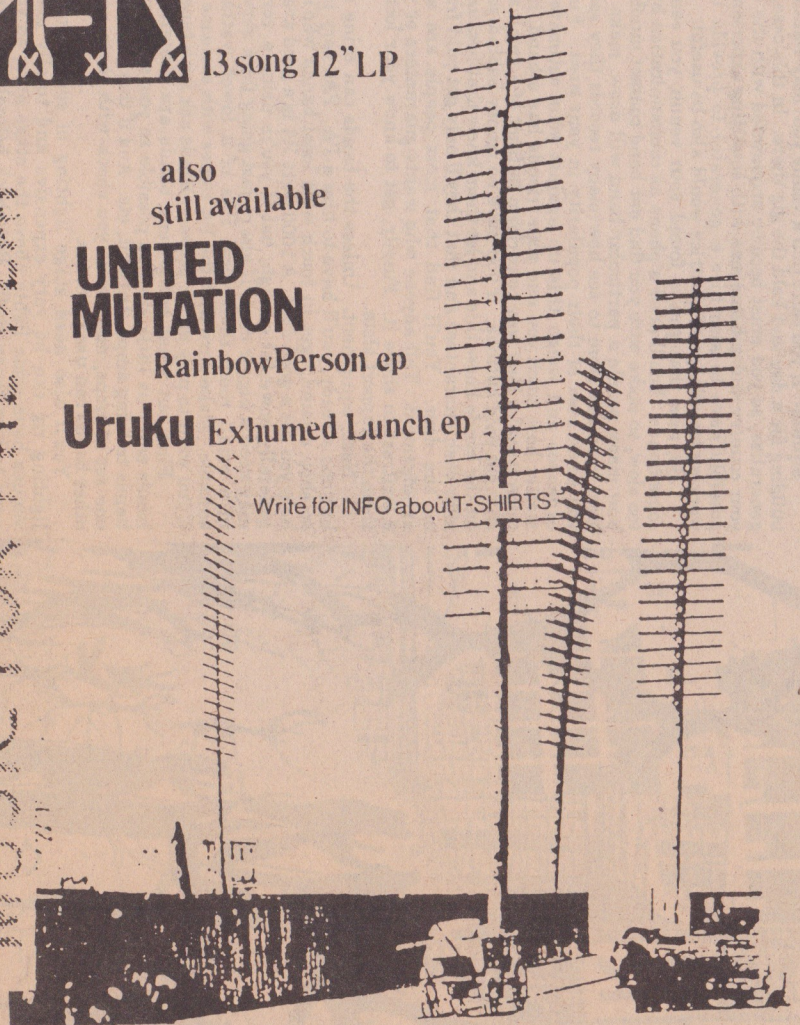

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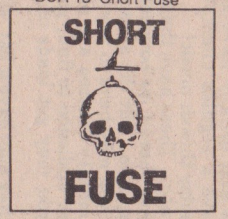

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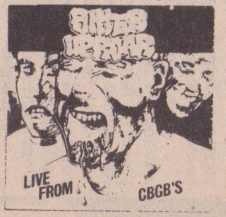

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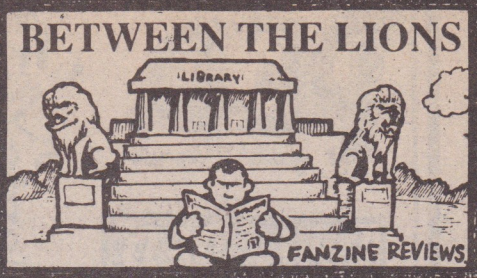

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REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(DH) David Hayes
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

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ATTACK AND DECAY - "Lunchbox Demo" cassette

Pretty hot straightforward HC which reminds me a little of early DRI. Quick catchy tunes and a distorted guitar sound makes this one an attention-getter. (WG)
($2 to 33000 Covington Club #6, Farmington Hills, MI 48108)

STIV BATORS - "Have Love Will Travel/Story in Your Eyes" 12"

The KINGSMEN cover is good compared to the recent DEAD BOYS release, but pales when compared to the NOMADS version. The flip too is a tame soft rock tune. Not happening. (TY)
(Bomp, P. O. Box 78112, Burbank, CA 91510)

BIG BLACK - "Heartbeat" 45

Just when I thought the world didn't need any more WIRE covers, here comes a great one. BB meets WIRE is a great combo and the two on the flip are great as well. These three aren't on the new 12", either. BB fans won't be disappointed. (RS)
(Touch and Go, P. O. Box 25520, Chicago, IL 60625)

BIG BLACK - "Headache" 12"

The warning label states that it's "not as good as 'Atomizer" and that pretty much sums it up. They still do the best hammering sludgy rhythms but it seems like they're not really challenging themselves to come up with something new. (Dog)
(Touch and Go, P. O. Box 25520, Chicago, IL 60625)

BLAST - "School's Out" EP

I've always liked BLAST for doggedly keeping the BLACK FLAG sound alive, but unfortunately, their first release is one of the wimpiest, lamest covers I've heard in quite some time -- like some stupid rock band down the street covering the ALICE COOPER classic. The two songs on the flip capture that classic "My War" grunge mix of blues and thrash. (Dog)
(SST, P. O. Box 1 , Lawndale, CA 90260)

BLATANT DISSENT - "Fist Comes Down/Eleven Days"

Their second 7" and a good one at that. Both songs are real punch punk, with sharp drumming, crisp bass playing and good tunes to boot. Catchy, and on the nose. (TY)
(P. O. Box 127, De Kalb, IL 60115)

BORN WITHOUT A FACE - "Worship" EP

Speedy HC emphasizing a gritty, nasty, almost grainy sound which is quite effectively used on all four cuts. Lyrics are personal and rather chilling, making for a powerful slab of aggro. (SS)
(P. O. Box 7944, Ann Arbor, MI 48107)

BRAVE NEW WORLD - "Wake" EP

A bit livlier than their debut 12", but the accent is still on drastic lyrics, throbbing and abrasive music, and a post-punk overall feel. Very good punk indeed, a sound that harkens back but remains modern. (TY)
(Fartblossom, P. O. Box 818, Pomona, CA 91769)

CAROLINER - "Rainbow Hernia Milkqueen" LP

There hasn't been as wholesome a release in SF since BLACK HUMOR did their Love One Another LP in '82. What we're talking here is hand made "box sets" with presents in each and, well, the record. CAROLINER are one of a kind noise. Hearing is believing, love it or leave it, trash and bake, or is it hear and fry? This is for all voyeurs, acid heads, or collectors of rare species. Don't rent...own. (RS)
(Subterranean, 577 Valencia St., San Francisco, CA 94110)

CRAWDADDYS - "Here 'Tis" LP

A posthumous release dating back to five years ago, featuring early '60's Brit-type R'n'B. Nothing particularly awesome here to warrant such a belated release, except for pure collecting purposes. (TY)
(Voxx, P. O. Box 7112, Burbank, CA 91505)

D-VISION - "Red Cow From Hell" cassette

A pretty hot collection of garagey speedcore material here, but no Satanic crap. Lyrics are about conformity, South Africa, and "the scene" predominate. Good job. (WG)
($3.50 to 3435 Crabapple Hollow, Sparks, NV 89431)

DECLINE - "Slow" cassette

Well, my grandma lives in Concord, but she wouldn't like these guys. Their hot, clean thrash would hurt her ears. She wouldn't appreciate their lyrics, either, which criticize social and political problems. (WG)
($3 to 1690 Tammy Lane, Concord, CA 94519)

DISGRACE - "No Rights" cassette

Hot clean trash with some metallish smudges. A rad female screamer, anti-system lyrics, good job. Keep it up! (WG)
($2 to Disgraceful Tapes, 926 Fenely Ave, Louisville, KY 40222)

DISTURBED - "Totalled Volvo" mini LP

Lightweight punk with surf and pop influences, sounding like the frat party-band they are. Could appeal to fans of Midwestern pop and garage bands, but they lack any real punch or zaniness. (TY)
(2 Cambelton Cir, Princeton, NJ 08540)

DRY HEEVES - "What's Inside" 45

Side one is "LSD," a news story about the stuff set to a slow, psychedelic pulsing accompaniment. The flip, "Maggie," is a slow, buzzsaw of a tune about Margaret Trudeau. Graphics insinuate Nazi b.s., but given the twisted nature of the music, I'd guess it's just bad drugs at work. (TY)
(Hali-Nova, PO Box 1356, Halifax, NS B3K 5H7, CANADA)

FIENDS - "Gynecology" LP

A lot more "rock'n'roll" than their ancient debut, this one has your metal/rock feel to it, and despite the usual dumbo lyrics, the music don't cut it (the West Coast MEATMEN?). Amazingly, they do one "punk" tune, a cover of.....BAD POSTURE's "GDMFSOB." Not worth the wait. (TY)
(PVC/Jem)

GREEN RIVER - "Dry as a Bone" EP

This band is still a mix of styles on this second 12". Although there's no apparent "hit" here, each song has a different signature; gloomy, rock'n'roll, metalish ballads, etc. And each is powerful in its own right. It's a little hard to get hooked on these guys, but they're good. (RS)
(Sub Pop, P. O. Box 20645, Seattle, WA 98102)

JESUS CHRYSLER - "Turn or Burn" EP

This pleasant surprise has four rockin' pop punk tunes, with topics like Reagan, rednecks, organized religion, love, hate, and "Mental Gangreen." This is great, so buy it now, okay? (DH)
($3 to Danny Myers, 431 Delaware Ave., Oakridge, TN 37830)

LAST COMMUNION - cassette

Grungey punk and thrash with lyrics that cover apathy, vegetarianism, and lighter topics. "Satan In My Drain" stands out as a total crack-up! Comes with booklet. (WG)
($2 to 624 Erma Way, Stockton, CA 95207)

LAST OPTION - "It's Found Inside" cassette

Straightforward, potent thrash not unlike Boston's JERRY'S KIDS. The production is clean but powerful and the lyrics tackle war and rebellion. Searing stuff here, definitely check this out. (WG)
($2 to PO Box 10094, Scottsdale, AZ 85271)

LEECHES - "Urban Camouflage" 12"

Garage punk, garage ska, and just general garage, done with a flair--the lyrics are sharp, but not dogmatic. At a few points, there's a dash of FEEDERZ here, but that's not really what they're about. Good debut. (TY)
(3331 N. Paris, Chicago, IL 60034)

LYDIA LUNCH - "Hysteria" 2LP

This double LP chronicles ten years of work by LUNCH through her infamous work with TEENAGE JESUS, BEIRUT SLUMP, and the highly influential EIGHT EYED SPY. Also, a complete side is devoted to a few of her many collaborations, making a good sample of LYDIA LUNCH and the underground No Wave scene. (Dog)
(CD Presents, 1230 Grant Ave. Suite 531, San Francisco, CA 94133)

MFD - LP

Very well done melodic HC with roots in '77 punk and the DC sound, and they even do a T REX cover. Tight, tuneful, and songs that can be remembered. (TY)
(DSI Records, P. O. Box 346, Dunn Loring, VA 22027)

MACABRE - "Grim Reality" 12"

Frantic speedcore with the shrieking intensity of Italian HC. Although "Hot Rods To Hell" reveals intelligence, the rest is riddled with HM cliches: 2nd grade horror lyrics, self-indulgent musicianship, etc. Pass... (WG)
(Decomposed Records, P.O. Box 9375, Downers Grove, IL 60515)

MANIFEST DESTINY - cassette

Much more diverse than earlier efforts, this band's powerful, driving punk sound still remains, but both melody and metallic influences are apparent, resulting in a catchy sound which is sometimes drawn-out. (WG)
(2436 Sacada Cir. A, Carlsbad, CA 92008)

MAJORITY OF ONE - "Civil Disobedience" cassette

Fun, energetic, driving mid-tempo punk with an ultra-raw guitar sound and personal lyrics dealing with love, straight edge, metal, etc. Good shit from MOO. (WG)
($3 to 4316 Woodbriar, Toledo, OH 43623)

MELVINS - "Gluey Porch Treatments" LP

How can I describe this? How 'bout Manic Mind Music that pegs the needle on a seismograph. How 'bout Punk Rock, Metal, Thrash, Dirge, Post-punk, Schizophrenia, Depression, and Happiness twisted into a music shrink's worst possible nightmare. Excruciating yet so beautiful, this is Amazing. P.S. Cute Cover, Victor. (RG)
(Alchemy Records, P. O. Box 597004, San Francisco, CA 95159)

MISSING LINK - "Murder Music" cassette

Ferocious punk and thrash from this new Canadian outfit. Lyrically, it's mostly personal, but humor shines through on "Barbadeath" and "Punker Than Thou." Blazing stuff! (WG)
(Missing Link, 811 Strouds Lane, Pickering, Ont., L1V 3M2 CANADA)

OFFBEATS - "Evolution of the Stickman" LP

Surprisingly rockin' pop-punk/thrash. Based on their last 7", I thought the OFFBEATS were wimping out, but on this LP, they deliver a lot of wallop as well as catchy songs. No lyric sheet is always a bad sign: either the band puts little stock in their message, or the label could care less. (TY)
(Relativity Records)

PAGAN BABIES - "Immaculate Conception" EP

This great new Philly band kicks out loud, raw, energized HC with noticeable roots in early melodic punk. There are several classics here that you can't help but have stuck in your head. Hopefully more to come. Good stuff! (MS)
(Positive Force, P. O. Box 9184, Reno, NV 89507)

PAGANS - "Dead End America '87/Secret Agent Man"

A reworking of the A-side by this reformed early punk outfit, and it's got the guts and great bass riffs of the early version. The flip, a cover of the JOHNNY RIVERS classic, is as garagy and raw as I'd hoped. Basic punk rock. (TY)
(Treehouse Records, Box 80037, Minneapolis, MN 55408)

POOR WHITE TRASH - "Statue Of Poverty" cassette

These crazy Nevadans play poor white trashy punk with a grungy guitar sound and garagey production. Basic but fun. (WG)
($4.50 to Chapter 3 Records, 727 Prospect Ave, Henderson, NV 89015)

PRONG - "Primitive Origins" LP

Very high-powered thrash, not without a decent dose of BAD BRAINS-like attack. Metal licks kept to a tolerable level, while the overall fury carries the day. (TY)
(P. O. Box 20536, New York, NY 10009)

RAGING SLAB - "Assmaster" LP

This band has spent altogether too much time listening to AEROSMITH. RAGING SLAB's music shows a saturation in that most dreaded of all genres -- rock -- without the healthy self-parody that made the WILD, and early MENTORS and PLASMATICS so enjoyable. I'm surprised this is on... (SS)
(...Buy Our Records, P. O. Box 363, Vauxhall, NJ 07088)

RAUNCHETTES - 12"

This rockin' all-female foursome kicks out five songs, nearly all with a chunky guitar sound and plaintive vocals. This band *really* connects when their humor and personality comes through (as on "What? Scuz Me?"), but this is still an enjoyable slab. (SS)
(Bomp, P. O. Box 78112, Burbank, CA 91510)

RED TIDE - "Final Solution" cassette

Yahoo! This is great! Very hot, energetic, innovative, multi-influenced punk with intelligent, realistic lyrics. Definitely put this on your Christmas list. (WG)
(505 Ridley Dr., Victoria, BC V9C 1K3, CANADA)

RITES OF SPRING - "All Through A Life" EP

Four songs from this now-defunct D.C. outfit are slow-tempo, simplisictically melodic and clear of any hard edge this band had in the past. What remains the same are the personal poetic lyrics and raw vocals. Overall, this band seems to be restraining the energy they had on their debut release. (MS)
(Dischord Records, 3819 Beecher St., Wash. D.C. 20007)

ROCK AWESOME DUDES - cassette

OK grungy metal punk with varied lyrics: Most are ok, but there's "Tim Sucks" (Not about Bobo Yohannon, I hope) and "Anarchy Bitch" which is totally moronic. (WG)
(R.A.D., P.O. Box 54324, Tulsa, OK 74155)

S.G.M. - "Strunk is a Bust" cassette

Was expecting sloppy thrash, but got powerful mid-tempo punk with driving guitarwork. Strong stuff here and lyric topics very good. (WG)
($3 to 1220 42nd Ave. E, Seattle, WA 98112)

SONS OF THE DESERT - cassette

Only three songs which are a blend of early '60s, ska and late 70's punk. I'd liken them to the SHOP ASSISTANTS or a mellower PRIMITIVES. Very nice job. (RG)
(#201-1029 Beaver Hall Hill, Montreal, PQ, H2Z 1R9 CANADA)

SORDID DOCTRINE - "Then The Rains Came" cassette

Metal punk with more originality than your average speedcore act. Lyrics range from abstract to topical subjects. A fairly impressive showing here. (WG)
(120 S. Colonial Ave, Richmond, VA 23221)

SPLAT CATS - "Sandy, Candy, and Hank" 12"

Pop-punk meets surfing sounds in Buffalo? The three tracks are not hokey, musically, but are pretty passe. Lyrically "nothin'". (TY)
(Moving Target Records, 330 Hudson St., New York, NY 10013)

SUBURBAN UPRISE - "Live Demo II" cassette

Six clean-sounding live tunes from this good upcoming band who have a fast melodic sound similar to early 7 SECONDS. Best cut: "Dicks Dell." (WG)
($1.50 to Rob Daly, 202 Penn St, Newtown, PA 18940)

SWINGIN TEENS - "Gidget's Bitchin Beach Party/Life Can be Wonderful"

Jazzy HC with metallish guitar on the A-side, and catchy straight-on HC on the flip. It's like two different bands, but both sides are done with verve and class. (TY)
(Prospective Records, P. O. Box 6425, Minneapolis, MN 55406)

TSOL - "Hit and Run" LP

Total commercial rock, and the worst thing I've heard in a long time. (TY)
(Enigma)

TALL PAUL - "Blue Army/Silver Horses"

This band opts for an atmospheric approach not unlike the more moody UK outfits, with excellent production on both tracks. "Blue Army" has interesting filtered vocals, but the material here does not grip. (SS)
(White Records, Box 471, Essex Station, Boston, MA 02112)

TERMINAL SICKIE- "Saturday Morning Java" cassette

Fast punk and thrash with that grungy garage edge. But on one tune they ask, "Who would ever think that a band like us would have all the pussy on a big bus?" Give it up, guys. (WG)
(1208 Gross St., Eureka, CA 95501)

TRAINED ATTACK DOGS - cassette

These jokers play a variety of styles with punk energy. Six fun, varied tunes, all with good production and spark. (WG)
($3.75 to 4315 Sansom St, Philadelphia, PA 19104)

TRANQUES - "Heavy Whispers/Bleed in my Eyes"

Three-quarters of the old WILLFUL NEGLECT play metal-riff rock on side one, almost too much to take. On the flip, the metalish aspect is still there, but the basic tune is good, as well as the singing. Lyrics aren't very important here, and the guitar is a pain. (TY)
(Prospective Records, P. O. Box 6425, Minneapolis, MN 55406)

TREES FOR LUNCH - "Anatomy of a New Testament" cassette

Fun juvenile pop-punk with humorous lyrics slagging the cops, the government, and Ted Night (who does totally suck). Catchy stuff within. (WG)
($2.50 to Mark Ennis, 5915 Monticello Rd., Alexandria, VA 22303)

U.T.I. - EP

A 4-song debut that shows promise. Outside of the occasional wanking guitar leads, I like the mixture of fast and slow hardcore and the straight-ahead attack. Watch for more Orange County releases on this label. (TY)
(Rasputin Records c/o UTI, 26792 Venado Dr, M.V., CA 92621)

V/A - "Arctic Meltdown" EP

The ZETTLERS, TRAPPERS and RINGO & MAINERS all deliver two songs each of instantly disposable R'n'B and Mersey stuff dating from the mid-60's. (TY)
(Garageland, Box 343, 901 07 Umea, SWEDEN)

V/A - "At the Party" LP

I've never heard any of these cool, trash '50's bands featured here, but I'm sold on the fact that this is definitely a keeper in the tradition of other great oldies comps like the Back From The Grave samplers. Not so much heavy grunge guitar, but more swaggering, twangy rock'n'roll tunes. Loud, noisy, and fun. (Dog)
(Candy Records, no address)

V/A - "Chicago Peace Comp" cassette

A benefit tape for the Lincoln Park Peace Festival which will occur on August 1 & 2 in Chicago. This consists of 9 Chicago-area punk acts and is an effort well worth supporting. (WG)
(Persistent Productions Limited, PO Box 777, Evanston, IL 60204)

V/A - "Happiness is Dry Pants" EP

YA LO TENGO, BIG BLACK, and KILSLUG present one track each for pretentious and depressed pseudo-intellectuals, and MOVING TARGETS kill ass as usual in their allotted space. Comes with issue #5 of... (TY)
(Chemical Imbalance, P. O. Box 1656 Cooper Station, New York, NY 10276)

V/A - "Let's Get Fucked" cassette

A nice mixture of garagey punk from APPLE, SCAB, etc., and ranting poetry from Donny the Punk, David Hiberman and more. Pretty enjoyable. (WG)
($3.50 to Bob Z. c/o Sarris Bookmarketing, 125 E. 23rd St., New York, NY 10010)

V/A - "Lethal Noise Vol. 2" cassette

A mega swell comp featuring a slew of hot upcoming Bay Area bands such as STIKKY, FORETHOUGHT, SHORT DOGS GROW, ISOCRACY, and mucho more. Great sound quality, a first class effort. GOOOOO! (WG)
($3 to PO Box 26538, San Francisco, CA 94126)

V/A - "N.Y. Beat" LP

About seven years after the trend, along comes a sampler of NY area ska bands. Varying calibre, mostly rocking. (TY)
(Moon Records, 295 E. 8th Street #6, New York, NY 10009)

TESCO VEE EXPERIENCE - "American In Me/Twisted Road"

A novelty here, as Tesco of the MEATMEN indulges in a little punk rock nostalgia. While his covers of the AVENGERS and FLESHEATERS are nothing special, this is the kind of one-off thing I wish there was more of. Credit for persistence goes to Jimmy Johnson for getting this out, a freebie for subscribers of... (TY)
(Forced Exposure, PO Box 1611, Waltham, MA 02254)

VIBES - cassette

...and pretty soothing vibes these guys are! Distorted melodic stuff here with a relaxing, hypnotizing effect. Very nice. I like this. (WG)
(Chris Watercott, 216 16th Ave. #3, St. Cloud, MN 56301)

VICE GRIP - "Wildcat" cassette

Stop-on-a-dime thrash and punk with strange quirky bits interspersed. The personal lyrics are pretty "punk". Tight and hot. (WG)
($4 to 1544 Jirock #2, Muskegon, MI 49442)

VISUAL DISCRIMINATION - "Hear Them Think" cassette

Yeee...Ouch! Clean, vicious, scorching thrash with shitloads of power and energy. Lyrics cover personal and political sentiments. Buy this tape, you fuddy-duddy! (WG)
($3 to PO Box 2697, Cypress, CA 90630)

VOMIT SPOTS - EP

A very enjoyable punk/thrash debut. 5 songs in all, most are catchy and rip as well, featuring inane but creative lyrics. Check it out! A rarity: no pic sleeve! (TY)
(Bite My Clank Records c/o Garriz, 913 Parkmont Cir. W., Mobile, AL 36608)

WHITE ZOMBIE - "Psycho-Head Blowout" LP

The only thing likable about NY bands aside from SONIC YOUTH or even TEENAGE JESUS/LYDIA LUNCH was that their first few records sounded like this. A clean crunchy grind with raunchy vocals, dirty lyrics, and no noise -- just garagy and trashy psychoticness. Hope they stay this way. (RS)
(Silent Explosion, PO Box 1364 Cooper Sta, New York, NY 10276)

YARD TRAUMA - "Music" LP

Much of this material's been out in the States before, but this is a good overall sampler for Europeans (or anyone who doesn't already have their prior releases). Energetic '60's oriented punk. (TY)
(LSD Records, Nibelungenring 8, D-4712 Werne, W. GERMANY)

YDI - "Black Dust" LP

This band has gone totally metal, both musically and in mentality. Lame isn't good enough to describe this. (TY)
(Blood Bubble Records, P. O. Box 805, Philadelphia, PA 19015)

International/ International/ International/ International/ International/ International/ International/

AGRICULTURE - "Maaseudun Tulevaisuus" EP

Pretty driving post-punk that gets lost in the blur. While well done, there's no special spark of energy, hooks, or imagination to make it memorable. (TY)
(Jepset Ky, Amerikan Katu 16, 68600 Pietarsaari, FINLAND)

CONDEMNED 84 - "In Search of the New Breed" 12"

I guess these guys are here to give Wattie a run for his money in the dumb lyrics department, with "Up Yours","Boots Go Marching", "Kick Down the Doors", etc. I think you get the pictures. (TY)
(RFB/ UK)

BAD BEACH - "Cornucopia" LP

Musically, pretty good sounding mid-fast tempo punk and HC, but when the vocals kick in, it's a whole new thing. Unless you're into the latter day TSOL "singing," these voices may really bother you. Different? Yes. Annoying? Yes. (TY)
(Manic Ears, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol BS2 3PY, ENGLAND)

COWARD - flexi

Frantic noise here -- very abrasive and chaotic with frenzied vocals. Nothing too original, but it's urgent and crazy stuff. (WG)
(6-2 Kuroharajhonaicho, Neyagawa, Osaka 572, JAPAN)

LOS BOHEMOS - "Dom Svagas Van" EP

Charging off the line full speed like the best of TOXIC REASONS or ZERO BOYS, this release has a brawny, mid-tempo punk sound complete with YOUTH BRIGADE style singalongs. Excellent new release. (Dog)
(Slam Records, Myrdantsvagen 1, 80231 Gavle, SWEDEN)

CRAZY - "Best of..." cassette

This comp features material from CRAZY's out of print LP and 12", and from the sound quality I'd guess this was recorded directly off those records. Good '77-79 style rocking punk with political lyrics. (WG)
(Apocalypse, P. O. Box 392, 4008 Basel, SWITZERLAND)

CELIBATE RIFLES/SAQQARA DOGS - split 45

The CELIBATE RIFLES' cut, "Merry Xmas Blues" (an Aussie rarity, re-released here), is an excellent punk raver, but the flip is about as exciting as the food Martin eats. Comes with the winter '87 issue of Pulsebeat zine. (TY)
(P. O. Box M1814, Hoboken, NJ 07030)

CULTURE SHOCK - "Go Wild" LP

A good example of this band's punk/ska/reggae sound, the material ranges from slow dub-mixes to upbeat tunes filtered with a wide range of tempo changes, all of which are backed up by great lyrics. The three best songs were originally on their first demo, and the remainder lack a certain catchiness. (MS)
(Bluurg Records, 2 Victoria Terrace, Melksham, Wilts, ENGLAND)

CHEETAH CHROME MOTHERFUCKERS - "Into the Void" LP

CCM finally achieves their musical peak with this album, which often approaches the intensity of early GERMS - both musically and vocally. A few songs lack that total punch, but chilling numbers like "Feel Like" and the excellent title track make up for occasional weak points. Very, very good Italian HC. (SS)
(Belfagore, P. O. Box 18252, Firenze 18, ITALY)

DEADLESS MUSS - "860 Seconds Cooking" EP

Hot punk and thrash which reminds me of the 1981 East Coast sound: hard, fast, with a searing guitar sound. Lyrically, not much is happening, but this still jams. (WG)
(Tsuju 3-7-8, Shimizu-Shi Shizuoka-Ken, 424, JAPAN)

COMANDO SUICIDA - "Al K.O." EP

Argentine Oi music, with a decided anti-capitalist bent. But there is the all-too-typical skinhead cry for "fighting" here, and too often that emotional response is poorly aimed. Musically, very credible and catchy. (TY)
(Sergio Fasanelli, Charcas 4122 #2-B, C.P. 1425 Cap Fed, Buenos Aires, ARGENTINA)

DEVIATED INSTINCT - "Welcome To The Orgy" EP

Ultra-gruff vocals and engaging (?) mid-tempo post-punk thrash. No wait, this makes no sense, but there's both a negative feel and yet something uplifting too in the tunage. Interesting. (TY)
(Peaceville Records, P.O. Box 17, Dewsbury, W Yorks WF12 8AA, ENGLAND)

COME DOWN - "N.D.E." EP

Very catchy, hard-driving psychedelic sounds in the vein of "Lucifer Sam"-era PINK FLOYD. Some pretty cool fuzzed out keyboards here, too. (Dog)
(Kelt Records, Overamstelstr. 14 TN, AMSTERDAM)

DOC WOR MIRRAN - "Falling to Achieve Freedom" EP

Akin to TALKING TO THE TOILETT (see review this ish), but more on the industrial side and not as goofy. Joe Raimond and friends turn out rhythm machine slow punk with layers of noise and guitar. (TY)
(Empty Records, Mugenhoferstr 39, 8500 Nurnberg, W. GERMANY)

DOG FACED HERMANS - "Unbend" EP

Strap yourself into the old time machine and set the controls for 1977/NYC/Lower East Side. Zap! Now you're at a CONTORTIONS and TEENAGE JESUS gig. Lots of saxes, jazz punk, screeching vocvals and funky bass. If this is '87, it must be Scotland. (TY)
(Semon Radge Records, 21/11 Leith St., Edinburgh, SCOTLAND)

DROWNING ROSES - "Aus Forchung und Technik" EP

All the songs on this EP start out quiet and pretty and quickly move into speedy but highly melodic thrash. Don't be fooled by the "Wavish" sleeve, this one's got punch while maintaining its tune. (TY)
(Muller, Peterschagerweg 79, 4950 Minden, W. GERMANY)

DUST COLLECTION - "10 til 13 O'Clock" EP

Making no bones about their infatuation with melodic '60's style psych, this band blends smooth ZOMBIES stype vocals with witty intricate music like ROBYN HITCHCOCK. Might be able to give the MOFFS and DIED PRETTY a run for their money with pretty and complex pop-psych music. (Dog)
(Greasy Pop, P. O. Box 136, Rundle Mall, Adelaide, S. AUSTRALIA 5000)

EX - "Too Many Cowboys" 2LP

The EX are a collective not unlike CRASS but their music is every bit as challenging as their message. This double LP takes intelligent topics and spreads them over SONIC YOUTH style drones into raw post-punk noises. With two exhaustive magazines. (Dog)
(Mordam, P. O. Box 988, San Francisco, CA 94101)

EXTREMES - "Eat My Dust" 45

A fairly somber neo-60'-esque A-side. The flip is remiscent of TELEVISION, especially the vocals. Even though it's extremely sad and gloomy, it has some nice effects. (RS)
(Destiny Records, 11c Digby Crescent, London N4 2HS ENGLAND)

FRANKFURTER - "Eat" 12"

Dumber than the STUPIDS? No surprise, since some of the same suspects appear here, delivering like DOGGY STYLE. Melodic, frantic thrash to go. Do they have drive-ins in England? (TY)
(Vinyl Solution, 39 Hereford Rd, London W2, ENGLAND)

GASH/DEPRESSION - split EP

Previously released excellent Aussie stuff, this time released for European consumption. (TY)
(Sick Records, Bartholomaustr 60, 5600 Wuppertal 2, W. GERMANY)

TERRY GIBSON - "Tell Tail Heart/Let it Rock"

I don't know who Terry Gibson is but I think he thinks he's Dave Edmonds. (TY)
(Garageland, P.O. Box 242, 5-901 01 Umea, SWEDEN)

GOREHOUNDS - "Big Spud" 12"

Cowpunkish Irish music? They cover KENNY LOGGINS, sound like the VANDALS at times, and do yet another song called "Gimme Gimme Gimme." Blarmey, podner. (TY)
(Idol Records, ENGLAND)

HARD-ONS - LP

Their debut U.S. album, which includes all the tracks on the Aussie 12" as well as the "Girl in the Sweater" 45. Fans of pop-punk should snap this baby up! (TY)
(Bigtime Records, 6777 Hollywood Blvd., 7th Floor, Hoflywood, CA 90028)

HUNGRY FOR WHAT - "Dashed Hopes and Pure Delight"LP

This album is a bit lighter than the previous, though it contains the same early punk mix of pop-punk and ska punk. Reminds a lot of middle-period CLASH. Pretty slick. (TY)
(Farmer Records, Weststr. 41, CH8003 Zurich, SWITZERLAND)

INDIGESTI - "Osservati Dall' Inganno" LP

The American release of the hot TVOR album. Different (but equally as bad) cover, but it's what's inside that counts, right? (TY)
(BCT, P. O. Box 16205, San Diego, CA 92116)

IMPACT - "Attraverso L' in Volucro" EP

Jolting, mindblowing HC in the great Italian tradition which will bowl you over. Tempo changes galore, amazingly great production, and impassioned "us vs. them" lyrics. Brainshattering music from the heart, get it! (WG)
(Sergio Milani, Via Bramafam 14, 11100 Aosta, ITALY)

INSANE PICNIC - "Magistrates and Saints" EP

Maybe I haven't been reading my NME and Sounds lately, but I could swear this is the FALL incarnate or a formula for coolness. No apology for the comparison here. The only difference is that the FALL didn't get this type of production or push on their first singles. Too bad. (RS)
(Waterfall Records, c/o Station Rd., Brize Norton, Oxon OX6 3PL, ENGLAND)

INZEST - "Der Zweite Versuch!" EP

Tight but relatively indistinct hardcore. All the ingredients are there, but nothing really sticks in my mind afterwards. More tuneage! (TY)
(Udo Kratz, Urbacher Wall 39e, 5 Koln 90, W. GERMANY)

KAZJUROL - "Messengers of Death" EP

With titles like "Stagedive to Hell," guess what kind of music this is? Yep, fuckingspeedcoreandsmetal-mentalityandIbetit'llsell. (TY)
(Uproar Records, Ringvagen 11, 77300 Fagersta, SWEDEN)

KLEENEX/LILIPUT - "Early Days" cassette

A comp of this band's now out of print singles released during '77-80. 12 great quality early pop-punk tunes, male and female vocals ranging from an early REDD KROSS snarl to a NINA HAGEN intensity. (RG)
(Apocalypse, P. O. Box 392, 4008 Basel, SWITZER-LAND)

KONSUM TERROR - LP

It's rare when a HC band can sound tighter and better on their faster material than on the slower tunes, but that's the case here. While 50% of this LP is average, the other half is definitely a cut above, showing real snappiness. Lots of promise. (TY)
(X-Mist Records, Linkeweg 14, 7270 Nagold 7, W. GERMANY)

LARM - "Untalented After All These Years" cassette

Christian hard rock not unlike STRYP...oops, wrong tape! No way, these loonies play the more urgent, frantic thrash, it's insane. 72 songs in 60 minutes. DRI, eat your heart out. (WG)
($4 to Bad Luck tapes, 7 Bride Hill Drive, Hampton, NH 03842)

LIP CREAM - "9 Shocks Terror" 12"

Super-aggressive thrash with ultra-throaty vocals which makes me think of NEGATIVE APPROACH. Pretty ferocious stuff for all you rug cutters. (WG)
(Dynamite Records, JAPAN)

LOODS - "Loud Live Loods" LP

Pretty standard midtempo punk with some pretty catchy choruses. Nothing too fancy or excessive, just good ol' basic punk rock. (WG)
(RBT Records, JAPAN)

LORRIES - "Crawling Mantra" EP

These guys used to be RED LORRY YELLOW LORRY. At least they figured out how stupid that was. This new one is "Late '80s gloom disco" music. You'll hear it at all the cool clubs. Heavy on the beat, rhythm, and somber BAUHAUS-ian vocals. If you go on for this kind of thing -- it's pretty damn good. Otherwise, beware. (RS)
(Homestead, P. O. Box 570 Rockville Centre, NY 11571)

NOMADS - "Hardware" LP

Again, cleaned and prettied up. The tunes are still cool, but the bite and raunch just isn't there, that extra spark of rock'n'roll that heads a band over the line into madness. Too reserved. (TY)
(Wire Records, ENGLAND)

PARANOID VISIONS - "Schizophrenia" LP

For most of this LP, we're floating along in a very pleasant '78-79 type of political punk with both male and female vocals. But then, just to show us they're not completely stuck in the past, they lash out with a terrific thrasher. Very good release, and much more gripping than on their EP. From Ireland. (TY)
(All the Madmen, ENGLAND)

PERFECT DAZE - "Bubblegum" 12"

Aptly named, this is largely lightweight pop punk, a much-cleaner REVILLOS. The beat is there, but the insipid lyrics and too-sterile production keep this from really grabbing me. Main feature: Wolfie of the STUPIDS is the bass player. (TY)
(Vinyl Solution, 39 Hereford Rd, London W2, ENGLAND)

PETER AND THE TEST TUBE BABIES - LP

With music like this, they'll be back in the pubs: highly produced, including synth and keyboards (usually unobtrusive), slow-paced tunes (only a couple rock much at all). Definitely going for the college radio market. (TY)
(Rock Hotel Records)

RATS - "Tequila" LP

This is a Steve Spinali kinda record, boppin' pop-punk, back-up choruses, etc. Half the tunes rock, half are a teeny bit too light (especially in the vocal department), but not bad overall. (TY)
(Madrigal France, 140 Rue du Theatre, 75015 Paris, FRANCE)

RED LONDON - "Pride and Passion" 12"

Like the RED SKINS, these are leftwing skins, musically following in the footsteps of early punk a la CHELSEA, ANGELIC UPSTARTS, CLASH, etc. The music is fairly light though, more like current 7 SECONDS than the '77 crew. (TY)
(Madrigal France, 140 Rue du Theatre, 75015 Paris, FRANCE)

S.C.A. - "Strong Concentration of Anger" LP

Metal tinged thrash in the COC/NEGAZIONE mold. Very political lyrics dealing with power, exploitation, racism, and even the "scene." Strong beliefs and intense music. (TY)
(No Censorship Records, P. O. Box 51177, 1007 E.D. Amsterdam, HOLLAND)

SS-20 - "Vincent Goes to Tchernobyl" EP

This French outfit has a great sound, combining a melodic early pop punk style with dominant guitars and politically oriented lyrics. Reminds me of the music that warped my mind back in my formative years, so check it out. (RG)
(Onkra Records, c/o PANX BP 5058, 31033 Toulouse Cedex, FRANCE)

SATKYNUKKE - "Hullujen Krematorio" EP

Mostly slow to mid-tempo grinding, crunching power punk with quite a few speed bursts. Best comparison would be a thrashed-out version of the AMEBIX. (WG)
(Free Animals Records, Box 109, 20501 Turku, FINLAND)

SHERIFF - "Pan!" LP

Fairly rockin' pop-punk with a RAMONES feel to it. Nothing really amazing, but somehow catchy and pretty tight. (TY)
(Madrigal France, 140 Rue du Theatre, 75015 Paris, FRANCE)

SMARTPILS - "No Good No Evil"

Atmospheric but driving post-punk with female vocals. Reminds at times of early SIOUXSIE, with the haunting/tortured vocals and the psycho-punk music. (TY)
(Bluurg, 2 Victoria Terrace, Melksham, Wilts, ENGLAND)

SPANKS - 12"

What the SOUP DRAGONS are to the BUZZCOCKS, these guys may be to early SAINTS, with a dash of '60s punk and perhaps Belgium's KIDS thrown in. Really rockin' pop punk with great guitar and good snarly voice. We'll know better after their next release. (TY)
(Punk Etc., Mottestraat 12, 1870 Wolverton, BELGIUM)

SPERMBIRDS - "Get On the Stage/My Brother"

A good showing by this West German act. The A side is a catchy mid tempo basher with good lyrics and powerful guitars, while the B side alternates between thrashy and reggae. Hot stuff (WG)
(We Bite Records, Moltkestr. 15, 7400 Tubingen, W. GERMANY)

SQUANDERED MESSAGE - "Getting Blunt" LP

Speedy hardcore with jazzy/metalish guitar riffs but otherwise straightahead thrash. Fans of non-melodic aggression will get into this -- no let up, no distinction. (TY)
(Destiny Records, Wintaerfeldstr 36, 1000 Berline 30, W. GERMANY)

STALIN - "Stalinism" LP

I think this is a reissue of the STALIN's first two 7" records, as well as the track they put on MRR's international comp LP. This is nice to have as a collector, although this relatively primitive punk doesn't hold a candle to their subsequent material, which raged. (TY)
(Independent Records, JAPAN)

STEMS - "No Heart/Lon Chaney Junior's Daughter" flexi

This Aussie garage psych effort comes with the new German zine Splendid, which exposes new and old bands alike. The two tracks by the STEMS aren't exactly incredible but should satisfy followers of tough Aussie psych. (Dog)
(Splendid, c/o Chris Huhn, 1000 Berlin 13, Toeplerstr. 9, W. GERMANY)

STUPIDS - "Van Stupid" LP

Well, the little skate geeks are back with another dose of U.S. hardcore a la U.K. Fueled on pure root beer, Tommy and company indulge in a few longer tunes this time, including a hilarious scratch song. Why go to L.A. when you can have the VANDALS meets D.I. in the UK.? (TY)
(Vinyl Solution, ENGLAND)

TNT - "Remember '77" cassette

This postmortem release brings us previously unreleased material from this early Swiss band. Twelve great punk tunes with female vocals of the same caliber as the AVENGERS, BAGS, early SIOUXSIE, etc. Good stuff! (RG)
(Apocalypse, P. O. Box 392, 4008 Basel, SWITZERLAND)

TALKING TO THE TOILETT - "Nothing to Believe In" EP

A "drinking" band, they must have gone over the edge cuz all the songs are radically different: thrash, Euro-pop, punk, country, and sometimes all of the above together. "Straight Edge Band" is a classic. Hilarious! (TY)
(Empty Records, Mugenhoferstr 39, 8500 Nurnberg, W. GERMANY)

TERVEYS KESKUS - "Maailmanloppu" EP

Twelve angry snarling thrash tunes crammed onto one 7", this one has good sound quality and all of the lyrics in Finnish. (DH)
($3 to Ari Vontilainen, Jupeiterinkata 5 A 10, 11130 Riihimaki, FINLAND)

THIS BAD LIFE - "Reading Other People's Mail" 12"

A textured guitar sound fronts the four mid-tempo songs on this EP, which opt for a pop-punkish approach -- paradoxically without much in the way of hooks. The slower "Everything Turns Grey" is the best track here, but this band has to eventually decide whether it wants power or melody. (SS)
(Nastrovje Potsdam, Postbox 3864, 7730 VS - Schwenningen, W. GERMANY)

ULTIMO GOBIERNO - cassette

Short fast angry songs from this Spanish act. Production is a bit muffled, but the energy, power, and emotion is there. (WG)
(M. Margarcia, APDO 2163, 09080 Burgos, SPAIN)

UNION - EP

A femme Japanese RAMONES trio? They sound like it, and although the tunes all sound a bit familiar, it's still enjoyable. Catchy stuff. (WG)
(RBF Records, JAPAN)

URLAUB IM ROLLSTUHL - "Seveso Kids" LP

Straightforward HC that's tight and everything, though there's little in the way of distinction except on a couple of tracks (like "Gutgekotz"). (TY)
(c/o Bjorn Ernst, Ahrweilerstr 43, 5483 Bad Nevenahr, W. GERMANY)

V/A - "A Soldier will Never Cry" cassette

Another international comp from this Swiss label, this being a 90-minute barrage of HC. With such powerhouses as DEPRESSION, GISM, etc, it's recommended for the thrashers out there! (RG)
(Apocalypse, P. O. Box 392, 4008 Basel, SWITZERLAND)

V/A - "Asia 001" 8" flexi

DRILL, EXIT, 16 TONS, and T.D.F. present eccentric pop, punk, and industrial. Odd record, odd format. (TY)
(Asia Records, JAPAN)

V/A - "Bloodsucker" EP

This EP contains one good punk track each from FREEBORN, CRIMINAL SEX, BLOOD AND THUNDER, and NICK TOCZEK (the ranting poet backed by a rocking band). Nice to hear decent stuff from relative unknowns, and...bring back more 7"ers! (TY)
(Other Records, ENGLAND)

V/A - "Captain Best Selection" LP

The Captain musta been drunk when he chose these, because it's one weird combo of eccentric pop and a dollop of HC to top it off. On the punk side, there's GOD, WILLARD, CONTINENTAL KIDS, LOODS, and LIP CREAM. (TY)
(Captain Records, JAPAN)

V/A - "The 5th Dimension of a Fart" cassette

Interesting title for a varied comp of mostly European acts. Music ranges from '77-ish stuff to thrash and spacey punk. Relatively enjoyable. (WG)
($4 or $2 plus tape to Tero Lehto, Kiverionkatu 12, 15140 Lahti, FINLAND)

V/A - "Freestyle" cassette

An hour international comp featuring the likes of FALLOUT, 8TH ROUTE ARMY, RUDOLF'S RACHE, and many more! (WG)
(Apocalypse, P. O. Box 392, 4008 Basel, SWITZERLAND)

V/A - "More Swiss Cheese Vol. 1" cassette

A pretty good comp of thrash, '77 punk, and more melodic poppish material, some of which is "cheesy". The SICK and CHAOS stand out. (WG)
(Apocalypse, P. O. Box 392, 4008 Basel, SWITZERLAND)

V/A - "More Swiss Cheese Vol. 3" cassette

Some good old style pop punk from HUNGRY FOR WHAT, KDP, MOTHER'S RUIN, and three other Swiss acts. Enjoyable shit, dudes. (WG)
(Apocalypse, P. O. Box 392, 4008 Basel, SWITZERLAND)

V/A - "Murderous Hands Off Nature's Beauty" cassette

A great, diverse benefit comp for the Leeds Hunt Saboteurs. Music ranges from punk to folk, most of which is powerful and backed up with good meaning. Included are UPRISING, CHUMBAWAMBA, AUTONOMY, ELECTRO HIPPIES, and CIVILISED SOCIETY?. Worth looking into. (MS)
(Big Toe Agro Tapes, Box 32, 46 the Calls, Leeds, I52 7EY, ENGLAND)

V/A - "New Zealand" EP

A five-band comp that features one song each from groups that span the length of this island nation. ACID REIGN, HOLOCAUST, DEFIANCE, and MIND-FUCKERS all have a '77 UK sound, and all the recordings are amateurish, though the latter has a most interesting track. NAZGUL is in the thrash vein, and attacks! Good cut. (TY)
(Out of Order, P. O. Box 7414, Wellington South, NEW ZEALAND)

V/A "No Thanks to Authority" cassette

An OK European comp with THE UNACCEPTED, UNION CARBIDE, and more. Music is mostly hard and fast and comes with a booklet. Nothing special. (WG)
(Raadhuisstra. 20, 1961 GE Heemskerk, HOLLAND)

V/A - "On Our Ways To Fools Paradise" LP

Four Holland acts on this disc: LAITZ, BTD, KIKKERSPUUG, and LOUD WARNING. All take the hard and fast approach, with a bit of variation. Not too much originality shines through, but the intensity is present, especially on BTD's material. (WG)
($6 to Marc BTD, Kauw 13, 1261 SK Blaricum, HOLLAND)

V/A - "Stop Animal Abuse" cassette

Hot, hot, hot stuff here by UNSEEN FORCE, IMPACT, INFERNO, ELECTRO HIPPIES, and more. Informative booklet enclosed and this is a benefit for the Animal Liberation Front. No excuses, get this! (WG)
($5 to Libertapes, c/o Christophe Cavaille, 74 Rue Dunois-Tour Cheofs, Paris 75646 Cedex 13, FRANCE)

V/A - "Trust Vinyl Compilation" EP

Every one of these German bands (CHALLENGER CREW, UNWANTED YOUTH, SPERMBIRDS, JUMP FOR JOY, SKEEZICKS, PMA, and ANTITOXIN) deliver one song each, and great ones they are. It's rare to find a comp that's really consistently solid, but this one is. Put out by Trust fanzine. (TY)
(X-Mist Records, Linkeweg 14, 7270 Nagold 7, W. GERMANY)

VERDUN - "Notre Combat" EP

Mid-tempo punk with female vocals. While the lyrics are on the mark (anti-racism and anti-state abuse), the music is a bit repetitive. This is not to say it's limp, but just that the tempo and structures are very similar on all 3 tracks, and given their length, a bit more change might've livened it up. Decent. (TY)
(New Wave/APMC, BP6, 75462 Paris cedex 10, FRANCE)

WUDS - "Armstalk" cassette

Rather uninspiring mid-tempo punk without many memorable qualities. Not bad, but it just didn't keep my attention. (WG)
(Twisted Red Cross, PHILIPPINES)

ZOLGE - "Catholic Day/Solid After"

Professional punk that just barely maintains its roots after all the production and arrangements. Kind of like the Japanese equivalent of the DAMNED. Slightly better tunes appear on the 12" of "Catholic Day." (TY)
(Dogma Records, No. 303 Aota Bldg., Koenji-Kita, Suginami-Ku, Tokyo, JAPAN)

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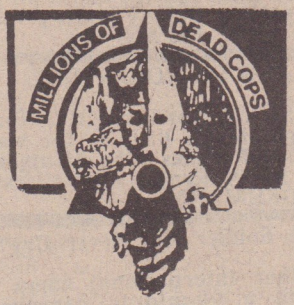

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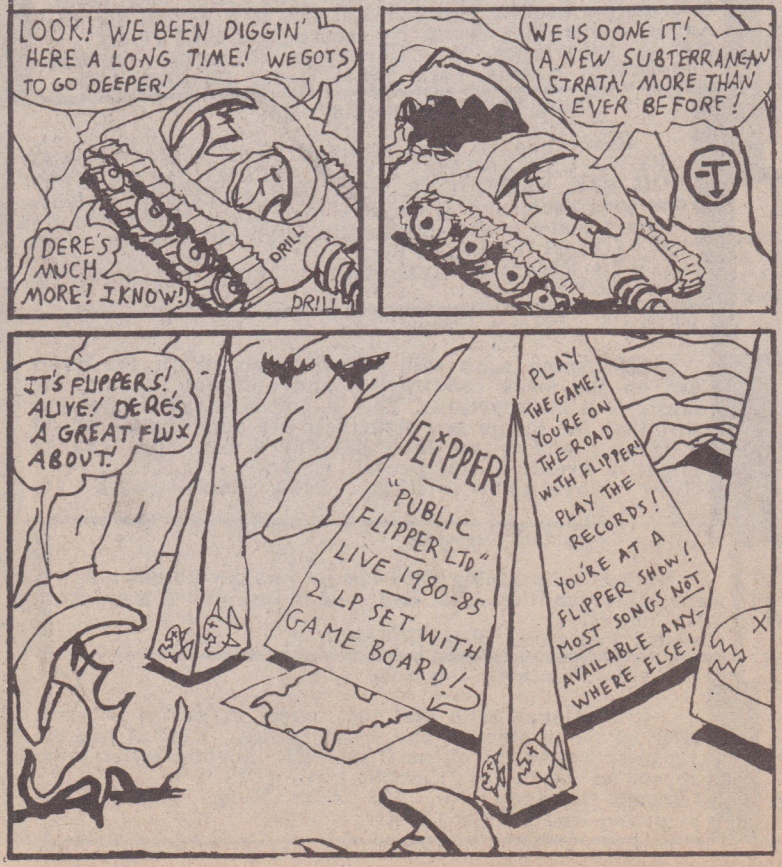

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